

ND
1330
N83
1919

CORNELL
UNIVERSITY
LIBRARY



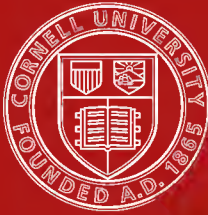
FROM

Cornell University Library
VD 1330.N83 1919

Miniatura; or, The art of limning,



3 1924 016 785 572



Cornell University Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

<http://www.archive.org/details/cu31924016785572>

MINIATURA

OR

THE ART OF LIMNING

Oxford University Press

London Edinburgh Glasgow New York

Toronto Melbourne Cape Town Bombay

Humphrey Milford *Publisher to the University*

MINIATURA

or

The Art of Limning

By

EDWARD NORGATE

Edited from the Manuscript in the
Bodleian Library and Collated
with other Manuscripts by
MARTIN HARDIE

O X F O R D

At the CLARENDON PRESS

M D C C C C X I X

INTRODUCTION

IN the year 1735 seven carts trundled along the road from Norwich to Oxford carrying the great collection of books and manuscripts bequeathed to the Bodleian Library by Thomas Tanner, Bishop of St. Asaph. In one of these carts was the manuscript of Edward Norgate's 'Miniatura', bearing on its fly-leaf, in the tremulous writing of old age, the signature of its previous owner, Sir John Holland,¹ and his inscription, a common one in seventeenth-century books of recipes, *Secreta mea mihi*. The manuscript comprises forty-four folio pages containing a treatise on 'Miniatura or the Art of Limning', followed by nine folio pages of recipes for colours and perfumes. The water-mark of the paper on which the treatise is written is an elaborate 'pot mark', closely resembling in design the marks on papers of 1634 and 1643 preserved in the Town Hall, Rochester.² The manuscript was catalogued, five years after its arrival, by Thomas Toynbee of Balliol, and was entered again in the fuller catalogue, made in 1860 by the Rev. A. Hackman, as 'Tann. 326, Chartaceus, in folio, ff. 48, sec. XVII; possedit Johannes Holland, eq. aur. Miniatura; or the art of limning by E. Norgate'.

The full importance of this manuscript was

¹ Sir John Holland was created Baronet by Charles I in 1629, and died in 1701 at the age of 98.

² See reproductions in *Archæologia*, vol. xii, 1796.

perhaps

perhaps unrecognized, until the appearance, in 1904, of Dr. Williamson's *History of Portrait Miniatures*. While making some researches for Dr. Williamson, the present writer found that several manuscript treatises, preserved at the British Museum and elsewhere, had a close relationship with Norgate's 'Miniatura', and that the Bodleian manuscript (to be called hereafter Tann. 326, for convenience of reference) was apparently the earliest and most important version of the treatise in its final form as written by Norgate within the last two years of his life. A few extracts from Tann. 326 were made somewhat hurriedly for Dr. Williamson while his book was in the press, and I am glad of the opportunity now given by the Oxford University Press of publishing for the first time a complete transcript of this valuable work, and of throwing some fresh light on its close kinship with the other manuscripts in question.

It should be said at the outset that Tann. 326 is not in Norgate's autograph. This is proved by a comparison of the handwriting with that of a series of letters¹ written by Norgate (as Clerk of the Signet), at Newcastle and Berwick, while attending Charles I in his expedition against the Scots in 1639, and addressed to his friend Robert Read, secretary to Windebank, the Secretary of State, and to Windebank himself. Tann. 326 is in a clear, though somewhat foreign hand, written by a copyist who makes many obvious errors of transcription, and knows little Latin and less Italian. Its date may

¹ These are preserved in the Record Office and have been published in *Calendar of State Papers Domestic*, 1639-40.

be approximately fixed by the water-mark, and by the writing, which belongs to the middle of the seventeenth century. It was probably written very shortly after Norgate's death in 1650, and is an almost contemporary copy of an original treatise which, as will be shown, was composed by Norgate between 1648 and 1650.

Norgate's original treatise is not known to be in existence, but its date may be determined from internal evidence. His dedication is to Henry Frederick Howard, Earl of Arundel, who succeeded his father, as third Earl, in 1646. He refers to Sir Nathaniel Bacon as 'my late deare Friend'; and Bacon is known to have been living in 1648. He mentions a colour that Peter Oliver 'did highly commend to his dyeing day'; and Peter Oliver died in December, 1648. He speaks of Francis Cleyn, the younger, as still alive; and Cleyn was buried at Covent Garden on Oct. 21, 1650. The treatise, therefore, was written between December, 1648, and October, 1650. That it was written in London is shown by the reference (p. 18)¹ to the 'pencells here made at London'—'this sink of Cities', he calls it in another place (p. 65). The exact date of Norgate's death is unknown, but he was buried at St. Benet's, Paul's Wharf, on Dec. 23, 1650. Though he was possibly deprived of his heraldic office in 1648, he died at the Heralds' College, and seems, in the retirement of his last years, to have devoted his 'leisure more than enough', to setting down his final opinions on the 'nice and various

¹ The page references, here and later, are to the pages in this volume, and not the original.

art' which had always been his recreation 'snatcht at stolne howres from other employments'; and to revising the discourse which he first wrote 'more than twenty years past, at the request of that learned phisitian, Sir Theodor Mayerne'.

In view of the various existing versions of the treatise, some of which have been ascribed to other writers, it is necessary to establish Norgate's authorship. Though Tann. 326 is not in Norgate's writing, the preface is signed with the initials E. N., and it has always been ascribed to Norgate since it first entered the Bodleian Library. Another almost contemporary copy, among the Arundel manuscripts in the possession of the Royal Society, bears the copyist's date at the close, July 18, 1657, and has the full title and the author's name: 'By E. Norgate, Dedicated to the right honourable the Earle of Arundell and Surrey'. Conclusive evidence of Norgate's authorship is also furnished by a comparison of the style with that of his autograph letters in the Record Office. Into this we need not enter in detail, but it may be remarked that two Latin phrases in Tann. 326, *Narrare rem gestam* (p. 56) and *abundare superfluis quam deficere necessariis* (p. 6) occur in a single letter of May 17, 1639, addressed to Robert Read.

All the facts known about Norgate help to confirm the belief in his authorship of Tann. 326. He was the son of Robert Norgate, Master of Corpus Christi College, Cambridge. The exact date of his birth is still unknown, but he was baptized on Feb. 12, 1581,¹ in St. Botolph's Church, Cambridge.

¹ For the discovery of this date, hitherto unpublished, I am
Coming

Coming to London to follow the career of an artist, he was made Blue-mantle Pursuivant in 1616, and soon obtained a reputation for his illuminated penmanship. He was employed to teach his art to Henry Frederick and William, sons of the second Earl of Arundel, the first great English connoisseur. In 1633 he was appointed Windsor Herald by Lord Arundel, and became Clerk of the Signet in 1638. Having constant access to the finest collections, he gained wide knowledge of pictorial art, and was employed in 1639 to negotiate the purchase of pictures for the cabinet of Queen Henrietta Maria at Greenwich. At Brussels he had a personal interview with Rubens; and there is a reference to such an interview on p. 48 of the treatise. He also visited Italy to select pictures for his patron, the Earl of Arundel, and went on a similar mission to the Levant for William

indebted to Dr. Stokes, Hon. Fellow of Corpus Christi, Cambridge. 'With regard to the date of birth of Ed. Norgate', Dr. Stokes writes, 'I consulted the Baptismal Register of St. Benet's, but could not find any entry, though the burial of his father, Dr. Robert Norgate, Master of C.C.C., is recorded in the St. Benet's Register under the date Nov. 4, 1587. Remembering, however, that Dr. Norgate used to live in "The Christopher", a building which stood in St. Botolph's Parish, I found the entry of the Baptism of Edward Norgate, son of Robert Norgate, under the date 12 Feb. 1580, 1'. Dr. Stokes also found that Edward Norgate was the third of seven children. His father died much in debt, his goods being valued at £86. 6s. 9d. His mother married again, her second husband being Mr. Nicholas Fetter, afterwards Master of Pembroke and Bishop of Ely. Dr. Stokes thinks that 'the statement in the *Dictionary of National Biography* that "Edward Norgate did not stay in Cambridge long enough to take a degree" is misleading. There is no suggestion in Fuller that he entered any college, and his name does not occur in the old Corpus list'.

Petty,

Petty, to buy sculpture, some of which may be seen at Oxford. 'He became', says Fuller, in his *Worthies of England*, 'the best *Illuminer* or *Limmer* of our age, employed generally to make initial letters in the Patents of Peers, and Commissions of Embassadors, having left few heirs to his *kind*, none to the *degree* of his art therein. He was an excellent Herald, and, which was the crown of all, a right honest man'.

Norgate's high ideals of art and his own honest character are reflected in his book. In him, as in his contemporary, Isaac Walton, we find a quaint blending of moral worthiness and excellence of craftsmanship. Art for him is 'Donum Dei, by his goodness intended for our good and his service', and so at the close he sets his 'Soli Deo Gloria. Finis'. From the artistic point of view his work is of special value as a personal exposition of the whole art of miniature painting by one of the earliest and foremost of our British School, who speaks familiarly of his own practice and that of his predecessors and contemporaries. 'They of the craft', said Benvenuto Cellini, 'are for the most part better at work than at talk'. To the craftsman the necessary details of his work tend to become monotonous because of their regularity, and are apt to be taken as a matter of course like the food he eats or the clothes he wears. That was not so with Norgate, who was eager 'to stand upon every point, and go over things at large, and to be curious in particulars'; with the result that every student will appreciate his clear and practical exposition. Of special note is his reverence for
Nature

Nature as the artist's final court of appeal. Again and again he urges the painter to go direct to Nature, 'carefully observing the Life, which must be your load starre and director' . . . 'it being impossible that where there is noe Concurrence of Art with Nature, there can be any other effect then Deare bought Ignorance, with losse of time'.

The companion 'Miniatura' in the possession of the Royal Society, written seven years after Norgate's death, is apparently the only other extant manuscript that is a transcript from the same original as Tann. 326. It omits the dedication, and closes with the SOLI DEO GLORIA. FINIS, without including any of the supplementary notes and recipes which make such a valuable addition to Tann. 326. To the text it adds only one passage, but one that is of considerable interest. The paragraph dealing with the provision of pencils, ending in Tann. 326 (p. 18 foll.) with 'By this time you are fitted with tools, but want a Table whereon to expresse your Art', continues, in the Royal Society manuscript: 'which you may doe as was wittily insinuated in the Epitaph of that rare Lymner my late Deare Cousin Mr. Isaac Oliver:

Qui vultus hominum vagasque formas
 Brevi scribere doctus in tabella,
 Qui mundum minimum Typo minore
 Solers cudere mortuasque chartas
 Faelici, vegetare novit arte,
 Isaacus iacet hic Olivarius
 Cuius vivifica manu paratum est
 Ut nihil prope debeant Britanni
 Urbino, Titianoque Angeloque.'

With

With this exception the Royal Society manuscript agrees with Tann. 326 exactly, any other divergencies being mainly matters of spelling and punctuation. As is shown by our appendix, it was written by a more able and conscientious scribe.

There is, however, a group of other manuscripts which have a close connexion with the 'Miniatura' in the Bodleian. Their existence, and their resemblance to the Bodleian version, find explanation in the opening words of Norgate's dedication, which appears in Tann. 326 alone: 'At the request of a deserving friend I wrote this discourse many yeares agoe, since which time it hath broke forth and been a wanderer and some imperfect copies have appeared under anothers name without my knowledge or consent'. In the beginning of the treatise itself he also states that: 'There are now more than twenty yeares past since at the request of that learned phisitian, Sir Theodor Mayerne, I wrote this ensewing discourse'.

The first and most important of these kindred manuscripts is in the Harleian Collection (Harl. 6000), in the British Museum, and bears the title: 'An exact and Compendious Discours concerning the Art of Miniatura or Limning, the names Nature and properties of the Coullours, the order to be observed in preparing and using them both for Picture by the Life Landscape and Historyes'. Gummed in at the beginning is part of a former fly-leaf bearing in eighteenth-century writing, perhaps Vertue's, the unauthenticated ascription, 'Of Limning by Hilliard'. Two passages in this manuscript point to its being a copy or an adaptation

tion of Norgate's discourse of 'twenty yeares past'. On p. 41 of Tann. 326 Norgate mentions a recipe for the making of Rubies as having been 'delivered as a great secret in Chypher'. In Harl. 6000 the cipher words are used throughout ('ghecragwar' for 'turpentine', &c.), but the recipe probably passed into the commonplace book of many an artist, and the cipher being of the simplest nature ($a=n$, $b=o$, $c=p$, &c.), Norgate has naturally discarded it, on 'perusing former notes', in his later edition. Again, in Harl. 6000 is a reference to the miniature, 'The Buriall of our Saviour Jesus Christ', as being 'now in the Hands of my very worthy Cosson Mr. Peter Oliver by whose Incomparable Father Mr. Isak Oliver it was Begune and almost finished' . . . 'it was a peece of the greatest Bewty and perfecon, soe much as is finished'. But in Tann. 326 Norgate speaks of it as a complete piece of work 'begun by Mr. Isacc Olivier the Father, but of that royall comand finisht by the Sonne'. From still more definite evidence an approximate date for Harl. 6000 can be fixed. It was written after 1617, the year when Isaac Oliver died, reference being made to him as 'your late countryman and my deare cozen Mr. Isack Oliver'. Mention is also made of 'the late Pope Paulo Quinto', who died in 1621, and of 'my most noble Lord the Earle of Arundel' as 'Earle Marshall of England', a title which was conferred upon him in 1621. Again, in Harl. 6000 (f. 19) Paolo Brill is mentioned as 'now dwelling in Rome'. Brill died in 1626, and though Norgate may not have heard at once, he probably heard soon, of the death of the artist whom he describes in
Tann.

Tann. 326 as 'my old friend, Paulo Bril'. It may be assumed, therefore, that the original of Harl. 6000 was composed by Norgate between 1621 and 1626. It is not unlikely that he wrote it while giving instructions to the Earl of Arundel's sons, Henry Frederick (born 1608) and William (born 1614), and it was quite natural that he should dedicate to his former pupil the fully developed treatise of later years. This original must soon have 'broke forth and beene a wanderer', for in the opinion of Mr. J. A. Herbert of the British Museum, quoted by Dr. Philip Norman, 'the lettering of the manuscript [Harl. 6000], which is excellent, might quite well belong to the first quarter of the seventeenth century'.

A general comparison of the two manuscripts shows that Tann. 326 in part corresponds verbatim with the other; in part is a paraphrase; and in part is additional matter. 'Perusing my former notes', says Norgate in Tann. 326, 'I have recollected such observations, as on this side and beyonde the Mountaines I had learnt bought or borrowed upon this Argument' . . . 'and finding my selfe at Leasure more than enough, I have revised that dead-coloured Description and added to it both in weight and fashion'. The changes in Tann. 326 are those which might be expected in a revision. It is wider in interest, more mature, and more compact. The author condenses much of the earlier part of his treatise dealing with the nature and preparation of colours; develops very largely the later and more interesting portion relating to Landscape, History, and Crayons; and
makes

makes much fuller reference to the practice of various painters with whom, during the intervening period, he has come into personal contact. Incidentally it may be mentioned that his style shows more freedom, that he introduces several foreign phrases acquired in his travels, together with one or two metaphors drawn from his practice as a herald. Among such additions may be noted his mention of 'Mr. Hillard's way' of using gum arabic (p. 11); his reference to Sir Nathaniel Bacon and Peter Oliver (p. 14), to 'Mr. Hillyard and his rare disciple, Mr. Isaac Olivier' (p. 20), to Sir N. Bacon and John Hoskins (p. 23), to Versteegen, the antiquary, and to Brill, Momper, Brueghel, Rubens, Elsheimer, and Coninxlo (pp. 42, 43); and his recommendation of 'pencills here made at London' (p. 18). Among matters entirely new in Tann. 326 are the introductory notes on landscape painting (pp. 43-50), the account of Chiaroscuro, with its reference to the work of Francis Cleyn (pp. 60-5), and the whole conclusion on Drawing, Design, and Perspective (pp. 78-89). The fact that Tann. 326 is 'draune out to some considerable length' needed no apology, for it is of infinitely more value and importance than the other versions which apparently owed their origin to the wanderer of 'twenty yeares past'.

There has been considerable confusion in regard to these two manuscripts, Tann. 326 and Harl. 6000. In his edition of Walpole's *Anecdotes of Painting* (1849 ed., vol. i, p. 231) the Rev. James Dallaway states that Tann. 326 bears the date July 8, 1654, and is 'very fairly written with his

b

(Norgate's)

(Norgate's) own hand'. Both statements are untrue; and the date, in any case, is an error, for Henry Frederick, Earl of Arundel, to whom the dedication is inscribed, died in 1652. On the strength also of this date Dallaway disputes Fuller's statement (in his *History of the Worthies of England*) that Norgate died in 1650. The source of Dallaway's precise date, July 8, 1654, remains a mystery. His error is repeated in *Miniature Painters* (vol. i, p. 25, 1903) by Mr. J. J. Foster, who says that 'There is in the Bodleian a manuscript entitled "Miniatura or the art of limning" by Edward Morgate (*sic*), dedicated to Henry Frederick, Earl of Arundel, dated July 8, 1654'. Dallaway is responsible for further confusion. He refers at some length to Harl. 6000, but on the same page (*Anecdotes of Painting*, 1849 ed., vol. i, p. 84) speaks of this and Tann. 326 as if they were entirely distinct, and, in a later note, mentions Daniel King's 'Miniatura' (to which reference will be made later) as if it had no connexion with either. He accepts Tann. 326 as being by Norgate, but in reference to Harl. 6000 says that 'no clue offers itself by which we may discover the author of this manuscript', though he thinks that it was compiled from notes by Hilliard.

Perhaps because it is included in the printed catalogue of the Harleian Manuscripts, Harl. 6000 has always been more in evidence, and phrases from it have been constantly quoted by writers upon painting who have not verified their references or compared the sources from which they were drawn. Neither Dallaway, nor any other writer,
till

till the appearance of Dr. Williamson's book, seems to have noted the relationship of Tann. 326, Harl. 6000, and the other manuscripts of the group. Mr. Lionel Cust, for instance, in his article on Isaac Oliver in the *Dictionary of National Biography*, put forward an ingenious theory that the writer of Harl. 6000 was John de Critz, sargeant-painter to James I, and a relation by marriage to Isaac Olivier of Rouen, who may possibly be identified with Isaac Oliver, the miniature painter. Mr. Cust's argument was based on the author's reference to 'my deare cozen, Mr. Isack Oliver'. The term 'cousin', however, which Norgate extends also to 'cousinell', was commonly used in his time to express intimacy or endearment. It was regularly employed by a sovereign addressing or formally naming another sovereign, or a nobleman of the same country. Norgate, as clerk of the signet, spent years (so states the Royal Warrant of 1631) 'in writing letters to the Emperor and Patriarch of Russia, the Grand Signior, the Great Mogul, the Emperor of Persia, and the kings of Bantam, Macassar, Barbary, Siam, Achine, Fez, Sus, and other far-distant kings'. They were all no doubt addressed as 'trusty and well-beloved cousin', and Norgate may well have developed the habit of applying this term to his own honoured friends. Norgate's 'cousin' can no more be taken literally than 'my brother Gerbier' in his letter to Sir Balthazar Gerbier in 1639.¹

¹ No stress can therefore be laid on the term. Mr. Cust tells me that his 'suggestion as to De Critz has of course been disproved and the authorship of Norgate established'.

Various other manuscripts follow the early and imperfect work of which Harl. 6000 is the leading representative. One of them in the British Museum (Add. 12461) bears the following title and dedication :—

MINIATURA

OR

THE ART OF LIMNING

The maner and use of the Colours both for
Picture by y^e life, Landskip, History

To the most hopefull and pious Lady,
M^{rs} Mary Fairfax, Sole daughter and
heire to the Right Honorable Thomas
Lord Fairfax, I humbly make bold
to dedicate these rare and
choice Secrets to your honour.

Honored M^{rs}

This Manuscript being the choice collections of Secrets in the noble art of Miniatura or Limning that in all my travels I could learne or observe for love or money, I have humbly made bold to dedicate to your honour, and thinke me obliged to leave them to posterity by your Honours merret, and without detraction to leave soe many Experimentall Secrets by noe man was collected together. These when your Honour shalbe pleased to bestowe on posterity remains wholly upon your Honours pleasure, being the humble Duty of

Y^r Honours
obliged Servant
DANIEL KING
This

This volume belonged once to the collection of Ralph Thoresby, of Leeds (1658–1725), the antiquary and topographer. On an outer leaf is written ‘*Ex libris Rad: Thoresby Leodiensis*’. On another leaf is the note of a late owner: ‘I lent the Hon. Horace Walpole this Ms. and I suppose he got it copied’, and on the same page are pasted the arms of Thomas, Lord Fairfax, cut from the original cover.

The date at which King wrote this manuscript can be approximately settled. The Lady Mary Fairfax, to whom the dedication is addressed, was born in 1638, and married the Duke of Buckingham in 1657. Say that she reached in 1653 an age at which a dedication would be an acceptable offering; and the date of the manuscript, possibly written by King in the capacity of her instructor in painting, must lie between 1653 and 1657. There can be no doubt that King pirated Norgate’s work. At the beginning of the text is the title ‘An exact and compendious discourse’, &c., precisely as in Harl. 6000. The text, occupying pages 1 to 40, follows Harl. 6000 with only trifling differences. At the close, hardly sufficient to justify King’s claim in the dedication, are fourteen pages of various recipes, such as appear in the other similar volumes, including ‘Mr. Hilliard’s manner of preparing Ceruse’, ‘Sir Nathaniel Bacon’s way to make Pinke’, &c. The reader cannot but be amused at the unblushing boldness with which King, in bestowing his work upon posterity, assumes credit for the secrets that in all his travels he has learned or observed for love or money. Sir William Dugdale described

described King as 'a pitiful pretender to antiquities, a most ignorant silly fellow, an errant knave, and not able to write one line of true English'. We are also told that he scraped his money together by 'propping and necessitous tricks and shifts'.¹ Among these may be reckoned his claim to the authorship of the 'Miniatura'.

Another copy in the British Museum (Add. 34120), written some twenty years later, bears the title: 'The Art of Limeinge. An Excelent, an Expert and Compendious Discourse concerning the art of Miniatura or Limeinge, the names natures and Properties of the Coloures, the Order to be observed in the preparing and using them both for Pictures by the life as also Landskip and History'. At the end is the colophon 'Michaell Uffington fecit'. The only variation from Harl. 6000 is again in a few additional recipes at the close of the manuscript. The rest of the volume is occupied by a 'Methodus grammaticus', in Latin, followed by various medical remedies, both in Latin and English. The principal ingredient of all the elixirs 'to helpe digestion' is invariably a gallon of 'strong ale or Beare'.

The next manuscript of the group is Harl. 6376 in the British Museum. It is entitled simply: 'The Art of Limning either by the Life, Landscape, or Histories'. At the end the scribe, or compiler, has signed the date 1664, and on an outer leaf at the beginning is the note 'Henry Gyles Booke. Lent to S^r John Middleton June y^e 7th 1702'. This Henry Gyles was the famous glass painter, known

¹ A. A. Wood, *Athenae Oxonienses*, iii, 503.

also for his drawings in crayon. The writer has incorporated, verbatim, large portions of Harl. 6000, but has made additions with some freedom, and gives instructions also for painting in oil. The opening words, which are apparently his personal expression, are worth quoting :

Limning is an art of Curious Working in water Colours. I may well say of Curious working for there is no Art wherein Curiosity can be more expressed then in the Art of Limning. Hee that is desirous to be an Artist to excelle in this excellent Art must begin betimes when he is young, for it will take a mans whole life time to attaine to perfection. And yet many Thousand comes far short of it. Therefore he ought to have a diligent minde, a steady hand, a quick apprehension, a strong imagination, a good invention, a deep judgment, yea a naturall inclination to drawing.

Another manuscript (Add. MS. 23080) in the British Museum is also an imperfect copy of the Harleian version. This manuscript belonged once to Vertue, and was bought from his widow by Horace Walpole. It is written on the right-hand side of the leaves, and on the left side Vertue has filled in a few of the missing passages. Some of his notes, such as : ' My dear Cousin Isaac Oliver — ' ? ' Who is his Cousin ', show that he also was puzzled about its authorship. The manuscript was probably written soon after the middle of the seventeenth century.¹

¹ It is undated. Dr. Norman's statement that ' the first portion is dated 1664 ' seems to be due to an accidental confusion of this manuscript and Harl. 6376.

There are other manuscripts in the British Museum which have
In

In the Library of Mr. Francis Wellesley, J.P., is another manuscript which follows Harl. 6000 with only a few verbal differences. It was written about the middle of the seventeenth century, and on its modern binding is stuck an old bookstamp, perhaps from the original cover, of Mildmay Fane, Earl of Westmoreland (succeeded, 1630; died, 1666).

In the Library of the Victoria and Albert Museum is an eighteenth-century transcript, in an excellent contemporary binding. It bears the same title as Harl. 6000, and follows it exactly, with the addition of twenty pages of general recipes at its close. Another manuscript at South Kensington, entitled 'The Art of Limning ether by y^e Life, Landscip or Histories', is dated at the close, 1664 and 1685, and is bound in an earlier cover, bearing the arms of John Williams, Archbishop of York (1582-1650). It is a faithful copy, made in 1685, of Harl. 6376, in the British Museum, referred to above.

After being 'notoriously dispersed' for a century or more in various manuscript editions, the 'wanderer' at last found a resting-place in print. And then it was not Norgate, or Hilliard, or King, but William Sanderson who received the credit of its authorship. Sanderson's 'Graphice. The use

no immediate connexion with Norgate, but contain references to the employment of colours, &c., in the 'arte of Lymnyng'. Among them are Stowe, 680, f. 131, and Sloane MSS. 1041, 1062, 1063, 1082, 1096, and 1169. For this information and for kind help in my researches I am indebted to Mr. J. A. Herbert, of the Department of Manuscripts.

of

of the Pen and Pencil. Or, the most excellent Art of Painting: In Two parts', was published in 1658. The second part of this volume (pp. 53-87) is entitled 'The Use of the Pensil: In the most Excellent Art of Limning, in Water-Colours'. Sanderson, who confesses that he was not altogether master of the subject, saved himself no little trouble and secured an authoritative account of Miniature painting, by annexing one of the several wanderers and producing it as his own. At times he has condensed or slightly paraphrased the original text, but on the whole he has followed the Harl. 6000 model closely throughout, and even the verbal differences are not considerable.

There is yet another manuscript which bears a relationship to Tann. 326, less immediate but not less interesting than that of Harl. 6000 and the rest. It is preserved in the Library of the University of Edinburgh, and its main portion consists of 'A Treatise concerning the Arte of Limning writ by N. Hilliard'. That is the title written on its first page by the eighteenth-century engraver and antiquary, George Vertue, who was once its owner. In 1758, after Vertue's death, it passed into the hands of Horace Walpole. The actual treatise, as Dr. Philip Norman has demonstrated, was written about 1600, but the Edinburgh manuscript is the work of an indifferent copyist, who dates his transcript at the close: 'the 18 of March 1624 Londres'. The full contents of this valuable volume were published for the first time by Dr. Norman in the first annual volume of the Walpole Society (1912). In a lucid and
scholarly

scholarly introduction Dr. Norman gives a valuable account of the history of the Edinburgh volume, and makes a close investigation of its contents. Dr. Norman and the present writer found, some years ago, that they were working, quite independently, in the same field of research, and it is a pleasure to know that Dr. Norman's opinion of the group of manuscripts under discussion is in substantial agreement with that which has been above expressed.

With the first part of the Edinburgh volume we are not immediately concerned. It is a treatise of the highest importance by our first great English miniaturist, inspired by Richard Haydocke, the translator of Lomazzo. In the preface to his 'Tracte containing the Artes of curious Paintinge, Carvinge and Buildinge,' 1598 (a translation of Lomazzo's "Trattato dell' Arte della Pittura, Scultura ed Architettura," 1584), Haydocke says of Nicholas Hilliard that 'his perfection in ingenious illuminating or limning, the perfection of painting, is (if I can judge) so extraordinarie that when I devised with my selfe the best argument to set it forth, I found none better than to perswade him to doe it himselfe, to the view of all men by his pen; as hee had before unto very many, by his learned pencell, which in the end he assented unto, and by mee promiseth you a treatise of his own practise that way with all convenient speede'. This treatise is, no doubt, that written in response to Haydocke's request. It is, at any rate, undoubtedly by Hilliard, as Dr. Norman conclusively proves. Among its varied contents, covering the theory
and

and practice of the art of painting 'in small compasse', no passage is more interesting than that which describes an interview between the author and Queen Elizabeth. They discussed the question of light and shade in painting, and Hilliard laid down his rule that shadow was the defect of light, to be avoided in miniature painting unless the fair sitter was perhaps 'too palle, too red or frekled'. Whereupon the Queen, doubtless to assert her unchallenged beauty, chose to sit for her portrait 'in the open ally of a goodly garden, where no tree was neere, nor anye shadowe at all'.

This treatise has no connexion with Norgate's *Miniatura*, except that here and there it naturally touches upon common ground. It makes no reference to the painting of landscape and history in miniature, while the anecdotal and technical parts are entirely personal to Hilliard. It is followed, however, by a supplementary portion of four pages, headed 'A more compendious discourse concerning y^e art of Limning the nature and property of the colours'. Dr. Norman holds this to be 'by a later scribe' and adds that 'Sir George Warner has stated his opinion that it is a little earlier than the middle of the seventeenth century'. These four pages contain a series of notes dealing with the grinding and washing of colours, the preparation of the card, brushes, &c., and the actual painting at a first sitting. In an amplified and less rugged form, sometimes with a certain amount of verbal correspondence, many of these rules appear in Harl. 6000 and Tann. 326. Dr. Norman points out that one passage of the 'compendious discourse', beginning 'Cherristone and Ivory are
both

both to be burned and so ground', appears in Harl. 6000 with the additional statement: 'This was the method of our late excellent Mr. Nicholas Hilliard in making his Sattens'. On the strength of this, Dr. Norman attributes the entire 'discourse' to Hilliard. 'It is written', he says, 'in similar style throughout, the passage referred to is unquestionably his, and if part why not the whole? It is likely enough that he was not responsible for its precise form. What seems more probable is that after his death it was put together by a personal friend, perhaps by his son who was a limner, from information furnished by him, as a series of notes for those interested in limning, and that years afterwards it was copied into this volume by way of supplement to the 'treatise'.

This is, of course, a reasonable conjecture; but, if the whole discourse were Hilliard's, compiled after his death by his son or a personal friend, why was Hilliard's name attached to one particular recipe only? Similar recipes, with or without name attached, have been added at the close of almost every manuscript in the group which has been under review. The matter, though not the manner, of that one passage is unquestionably Hilliard's. But the original of Harl. 6000, in which the passage also occurs, was presumably written some twenty years before the unknown scribe added his notes at the close of the Edinburgh volume. Is it not more probable that the scribe who wrote the appendix to the Edinburgh volume had access to one of the many 'imperfect copies' of Norgate's 'wanderer', and in his 'compendious discourse'

discourse' made condensed notes of some of the practical instructions therein contained? They were possibly Hilliard's in the first place, but by the middle of the century they had become part of the stock-in-trade of every craftsman who sought the 'best way and meanes to practice and ataine to skill in limning'. Any six writers on Etching to-day would give independently the same directions, in the same order, for the grounding, preparation, and biting of a copper plate. The possibility, moreover, that the notes were due, directly or indirectly, to Norgate or his 'Wanderer', in itself gives good ground for Dr. Norman's suggestion that the notes were 'put together by a personal friend'. In Tann. 326 Norgate refers on p. 40 to a recipe 'as I had it from old Mr Hillyard'; on p. 11 he alludes again to what 'was Mr Hillard's way, an excellent man, and very ingenious and in his time a great Master in this Arte'; and makes further acknowledgement of indebtedness to his predecessor on pp. 20, 34, and 72. So our writers on Etching, when it came to refinements of technique, would say 'This was Whistler's method' or 'This was Seymour Haden's'.

Dr. Norman draws attention to Norgate's references to Hilliard, but still makes a half-hearted justification for Norgate having 'annexed anything that seemed of value without troubling himself to record the precise sources of his knowledge'. Of Tann. 326 Dr. Norman writes that: 'finally Norgate put together what may be called a new edition of his earlier work, which itself in passages not relating to limning was independent of Hilliard

Hilliard. Still embodying a few rules from the 'treatise' and large portions of the 'discourse', he omitted what was out of date, and placed his material in ordered sequence'. That is a statement which, to any one who has not studied the two volumes side by side, tends to detract somewhat unreasonably from the originality and importance of Norgate's work. While Dr. Norman's case that the 'compendious discourse' was entirely by Hilliard is still 'not proven', and while he admits that Hilliard 'was not responsible for its precise form', he is surely emphasizing to an undue extent the debt which Norgate owed to his predecessor. In any case, the 'compendious discourse' is one of only four pages; and the portion of *Harl.* 6000 and *Tann.* 326, which traverses the same ground as the 'compendious discourse', is only a fraction of a treatise dealing widely and independently with miniature art. Even if we assume that Hilliard was the author of the notes in the discourse, and that Norgate did incorporate them with obvious improvements in his 'Miniatura', the fact remains that the larger and more important part of the treatise is unquestionably his own. He deserves far more than the title of 'compiler' which Dr. Norman thinks 'some might be inclined to substitute for the word author'. Without forgetting that, in Dr. Norman's words, 'Nicholas Hilliard, both as English limner and as writer on limning, was the pioneer', we need not withhold the fullest praise from Norgate's achievement. And we may remember that Herrick, who numbered him among his friends, wrote of him in words that were not mere flattery:

'For

‘ For one so rarely tuned to fit all parts ;
 For one to whom espous’d are all the arts ;
 Long have I sought for : but co’d never see
 Them all concentered in one man but Thee.’

In the following transcript of the manuscript of Norgate’s ‘*Miniatura*’ in the Bodleian Library care has been taken to preserve the writer’s idiosyncracys and varieties of spelling. His carelessness and ignorance, however, are responsible for many errors and obscurities in the manuscript as it stands, and he was apparently incapable of transcribing a foreign phrase correctly. In the case of accidental omissions, of words obviously misspelt, or a foreign phrase misread, corrections have been made from a collation of the Royal Society ‘*Miniatura*’ and Harl. 6000. Wherever emendations of this nature have been made, the actual readings of Tann. 326 are given in an Appendix. Contractions such as ‘w^{oh}’ for ‘which’, ‘ptie’ for ‘partie’, have been expanded; ‘the’ has been used throughout uniformly instead of the indiscriminate ‘y^e’ and ‘the’ of the original; and where it seemed necessary additional punctuation has been cautiously inserted.

To stand upon every point, and go over things at large, and to be curious in particulars, belong to the first author of the story. . . .

It is a foolish thing to make a long prologue. . . .

And if I have done well and as is fitting the storie, it is that which I desired: but if slenderly and meanly, it is that which I could attaine unto.—2 *Maccabees*.

MARTIN HARDIE.

MINIATURA

OR

THE ART OF LIMNING

To the Right Honorable my Singular
good Lord Henry Howard Earle of
Arundell and Surrey Lo: Howard Fitz-
alen Montravers Mowbray Segrave &
Brewis of Gower Knight of the Noble
Order of the Bath &c.

My most Noble Lord

At the request of a deserving friend I wrote this discourse many yeares agoe, since which time it hath broke forth and bene a wanderer and some imperfect copies have appeared under anothers name without my knowledge or consent. Whereupon perusing my former notes I have recollected such observations, as on this side and beyonde the Mountaines I had learnt bought or borrowed upon this Argument. Beinge confident that where there are noblemen or peaceable times an Art soe innocent, a Recreation soe inoffensive and ingenious cannot but find acceptance or excuse, I have therefore presumed humbly to beseech your Lordship, that are the Patron and Mæcenas of Arts, to accept and patronize this discourse such as it is. And since by soe many, soe very many obligations, I am soe extreemly bound to your Lordship as is above my merit to deserve, or abilitie to acknowledge, Bee pleased

with your Accustomed noble Candor to passe by and pardon the ill contrivement of this small peece of Art, which in how homely a dresse soever it appeares, is honest and true.

Your Lordship knowes well, there is fate of Bookes as well as of men, and to come into the world in ill times as bad as dwell by ill nieghbours. Jan de Seres tells us, of the French King Henry the third, *Qu'il estoit fort bon prince mais son regne est advenu en un fort mauvais temps.*

If this discourse have the same fortune, I can be but sory for what I cannot prevent, But let the Times, or men that make them soe, be bad as any shall please to imagine, My care and confidence shall bee that an honest Argument cannot miscary under soe noble a protection as your Lordships. Soe craving pardon for this presumption, with remembrance of my ever desired duty and service to that most vertuous and excellent Lady the Noble Countesse of Arundell and Surrey, I humbly take my Leave, remaineng

Your Lordship's most
affectionate and humble
Servant
E. N.

MINIATURA

OR

THE ART OF LIMNING

THE NAMES ORDER AND USE
OF THE COULEURS BOTH FOR
PICTURE BY THE LIFE
LANSCAPE AND
HISTORY

THERE are now more than twenty Yeares past since at the request of that learned Phisitian, Sir Theodor Mayerne, I wrote this ensewing discourse. His desire was to know the names nature and property of the severall Colleurs of Limning, comonly used by those excellent Artists of our Nation who infinitely transcend those of his; the order to be observed in preparing, and manner of working those Colours soe prepared, as well for picture by the Life, as for Lanscape, History, Armes, Flowers &c., and that *propriis Coloribus*, and otherwayes as in *Chiar Oscuro*, a Species of Limning frequent in Italy but a stranger in England. To gratifie soe
good

good a freind, soe ingenous a Gentleman I wrote such Observations as from the best Masters and Examples here and beyond the Mountaines I had learned and for my recreation practised, as my better imployment gave me leave, but those past and gone, and finding my selfe at Leasure more then enough, I have revised that dead-coloured Description and added to it both in weight and fashion, desiring rather *abundare superfluis* for the good of my freind *quam deficere necessariis*, which in this nice and curious Art is a fault unpardonable.

To proceed then you must know that there is nothing more requisite in this excellent Art, next after the study of Designe and Drawing which worthily takes up the first and principal place and whereof it is not now my part nor purpose to speake, then is the true order and manners of the Colours, the meanes to prepare them ready to the pencill and to cleanse them from those grosse and corrupt mixtures and faces where with by the Art and avarice of those that sell them or the carelesness of those that make them they comonly are sophisticated.

The names of the severall Colours comonly used in Limming are these, viz.

Ceruse

Ceruse	} white	Masticot	} Yellow
White Lead		Yellow Oker	
	English oker		
		Vermilion	} Red
		Indian Lake	
		Red Lead	
Verditer	} Greene	Umber	} browne
Pinke		Seacole	
Greene Bise		Earth of Cologne	
Blue Verditer		Spaltum	
Sap Greene			
Ultramarine	} blew	Lampblack	} blacke
Blue Bise		Cheristone black	
Smalt		Ivory	
Indico			

In this Catalogue of Colours I doe purposely omit Brazill, Verdigreece, Orpiment, Rosett, Turnsole, Litmus, Logwood, and others, as not worthy the naming, nor by reason of their course and grosse Body, their dangerous qualitie, some beinge mineralls, nor their Cheapnes and Comunity, to be used at all in this cleanly neat, and exquesite Art, being indeed fitter for those that wash prints or coulour Mapps then to be admitted into our Company.

To proceed then and to begin with the colours.
The first in Order is Ceruse and white lead
which

which later I finde the better for use and lesse subject to mixture, yet both of them have their inconveniences which are these and thus prevented.

The Ceruse will many times after it is wrought, tarnish, starve and dye, and that which you laid on a faire white will within a few weekes become rusty, reddis, or towards a dirty Colour.

The white Lead if you grind to fine (as this and all other limming colours must necessarily bee), then when dry in your shell or used in your work, it will glister and shine, a fault not tollerable in this Art, but principally not in this Colour, the most usefull of all others and to be mixed allmost with all others; specially in faces and flesh colours, and if you grind it course, it will be unfit and unserviceable.

To prevent the one and the other Inconvenience take a good quantity of Ceruse or white lead, and beinge grossely bruised put it into a clean earthen, or fine China dish, and with it a good quantity of running water distilled, wherewith wash the white, till it be thoroughly mixed, then let it settle two or three howers; which done tast the water, and you will find it harsh, salt, and unpleasant; then power of the water and cast it away, observing that it carries with it a greazy scumme, which

is

is the cause of the glistring and shinning; then adde of the same water, washing it as you did; then let it settle, and tasting it againe powre it of, reserving the bottome.

This worke you must repeat seven or eight times till by tasting you finde the water hath washt away all that salt and previous quality, for then the water wilbe of a fresh and sweet tast. Then having powred your last washing, let the residue of the water evaporate on a fast fire till the Colours remained drye. Bee carefull of cleansing this Colour, beinge of more use then any what soever. There are other wayes of cleansing this Colour, as to lay it in the sun two or three dayes to exhale the greazines, and then to scrape of the superficies, or outward crust, reserving onely the middle part.

You cannot be too carefull of this, the neglect whereof hath bene the spoile of many in the
 Vatican Library at Rome, as alsoe in the curious Villa of Cardinall Burghese and elsewhere. For these being heighthned with white, are in the heighthninge become soe black, rusty and discoloured as I told you of before. But to returne where wee left:

Your white thus ready for grinding, and your selfe provided of a fitting stone and Muller (among which Porphiry and Serpentine are

are the best, peeble very good, soe is a french slate) then grind it very fine and with pure water without any Gum, and grind a good quantity together. Being ground, lay the severall grindings on heaps upon a large chalke stone, which you are to have ready for the purpose, wherin having made severall holes or little troughs you are to lay your colour soe ground instantly as soone as you can take it of the stone all wet as it is; where let it dry, for by this meanes all the greazy and hurtfull quality of the colour wilbe suckt out and drayned away by the hungry and spungie chalke.

Being dry, reserve it in cleane papers & boxes for your use, and when you will fall to worke take as much as will lie in a muscle shell (which of all others are fittest for limming, or otherwise those of Mother Pearle) and with a little gum water temper it with your finger till it come to a fitting consistency or stiffnes, observing that your proporcon of Gum Arabique must bee soe as neither to make the Colour shiny which it will doe if it bee too much gumd, nor when dry in the shell it will come off with a touch of your finger, which is a signe that it is gumd too little. In a word all must be left to discretion and practice which will infallibly lead you to the right middle temper.

Your Colour thus prepared you are to spread
thin

thin about the sides of your shell, shaking the Colour and driving it soe as the gum that binds it may be equally disperst among the Colour, which else by setling wilbe too much bound in the bottome, too little in the sides. This done lett it dry, and soe you have your first and principall colour ready for working.

For the Gum Arabique wherewith this and all other limning colours are tempered, you are either to set it dissolved in faire strained water and reserved in a glasse, or reduct into powder very fine and kept in a neat box of Ivory or such like. And when you temper any colour mix a little of this powder with faire water, and you will finde it to dissolve instantly. And this later was M^r Hillards way, an excellent man, and very ingenious and in his time a great Master in this Arte.

And now to prevent and avoid both your trouble and mine by needles repitions I must here put an end to this busines of grinding, referring you to grinde the rest of the colors according to this of white.

But because some of the rest are of a different nature and quality and require some other directions, and some other of those afore mentioned colours are of soe loose and sandya quality as they never need to be ground at all, but
refined

refined by washing, I shall now give you a list of those colours to be ground and of those to be washt, that by showing you to grind one, you may well know how to use all the rest, that are to be ground, and by washing one of the other sort, you may likewise wash all the rest.

The Collours of either sort are these :

To be ground	Cerus	To bee washt	Read Lead
	White Lead		Masticot
	Indian Lake		Verditer
	Vermilion		Greene Bise
	English Oker		Blue Bise
	Pinke		Smalt
	Indicoe		Ultramarine
	Umber		Sap greene is
	Cologne Earth		onely to be
	Cheristone		steeped in
Lamp black	faire water.		
Ivory			

Although by what hath bene said of grinding you may well observe the Order to be used in all the rest of that kind, yet for your better information I will particularize every colour to bee ground before I will speake of washing.

Indian Lake, Is the next in order, the dearest, and most beautifull of all others, which when you have tempered with Gum Arabique (as you must all the rest) you will find it to crakle
in

in the shell (when dry) and peelee, falling of from the sides, as umber, and some others will doe, to your losse and trouble. For you must endeavor to make all your colours lie even and fast, without peeling or cracking, and this is done by adding a little white Sugar Candy in fine powder and with a few dropps of faire water temper the Colour with your finger till it bee throughly mixt and dissolved, and then it will be smooth and even.

English Oker Is a very good Colour and of much use as well for shadowes in pictures by the life, for haire, drapries, buildings, and such like in Story, as for Rocks, Highwayes, Cottages, and first grounds in Lanscape; besides, it is extreemly cheap, and lies so fast and even in the shell and workes soe well & flowing as none better, specially if it be very finely ground, which necessarily it must bee, being of an earthen, sad, and solid substance.

It is a friendly and familiar colour and needs little Art or other ingredient more then the ordinary gum, and will arise and fill your pencill with the least touch of faire water & mixed well with any Colour.

Pinke must be of the fairest you can get, because with that and blew verditer you are to make your fairest greenes, either for Lanscape
or

or draperies, for which and many other purposes it is a Colour soe usefull and soe hard to get good as gave occasions to my late Deare Friend Sr Nathaniall Bacon Knight of the Bath (a Gentleman whose rare parts, and generous disposition, whose excellent learning and great skill in this and other good Arts deserves a never dyeing memory) to make or finde a way to make Pinke soe very good, as my Cousinell Peter Oliver, without disparagement to any the most excellent in this Art, making proofe of some I gave him, did highly commend it and used none other to his dyeing day. Wherewith and with Indian lake hee made such expressions of those deepe and glowing shadowes in those Histories hee copied after Titian, that noe oyle painting could appeare more warme and fleshly then those of his hand.

But to get on without further digressions, you will find this excellent receipt, with other the like, at the end of this Discourse. In the meane time let me tell you that though greene Bise and sap greene are good in their kinds, yet the first is soe course and of soe grosse a body, and the other soe thin and transparant (being but the Juice of a weed), as in many things they wilbe unservicable, whereas Pincke, ground with a little white sugar Candy and gum,
workes

workes very neat, and mingled with blew verditer, prepared and washt as you shall heare here after, makes all kind of greenes, and workes as sharpe and neate as you could wish.

Umber is next: a course, greazy, and foule colour, yet very usefull for shadowes, haire, perspective and almost any thing. It is extremely dry and, as you find it in the shoppes, troublesome to worke, but burnt in a Crusible, works neatly and well. In like manner doth

Cologne Earth unburnt, new ground and onely tempered with a little Gum, and is a very good colour for deepe shadowes, Lanscape, Perspective, &c.

The best black is an Ivory much in use, and both are to be burnt in a Crusible, and ground as the other. The later is a velvet black, and much used by M^r Hillyard; the other makes good satin mixt with a little white, some Indicoe, and strongly deepned and heightned, to expresse the reflexions and lights, wherein the Life must be your Best derection.

Colours to be washt. Now concerning Colours to be washt & not ground I will observe the former Order by showing you to wash one, how you may order all the rest. Yet by the way it will not be amisse you know the reason why these are not ground as the rest, which in a
word

word is noe more but this that they are of soe sandy heavy & gravelly quallity as hardly to be reduced to that purity and finenes, as is requisite for your neate worke.

For if you grinde them they instantly loose their beauty, and rise full of Scume and faces specially Masticot and Min, which grow greazy and clammy soe that they are utterly unserviceable. Your only way therefore is to fine them by washing, which is done by putting a good quantity of any of this kind, as Red Lead (and soe of the rest), into a cleane bason of faire water; then stirre alltogether with your hand, spoone, or sticke, till the water be all coloured, lett it stand a while, and you will perceave upon the superficies of the water a scum or greazy froth to arise, which with the water you are to poure of; then fill your bason with fresh cleane water, and stirring it as before, let it rest till the water and colour in it be half settled; then poure this into another cleane dish, or earthen pan, reserving in the first basin the dreggs and setling, which wilbe the greatest part, yet to be cast away, for you are not to seeke much but good (for a little of any Colour goes farre in Limming). This troubled and coloured water being powred off into the second dish, adde more water thereto, and wash them well together as before; which done, let it
setle

settle, till the water become almost cleare. But if you perceave the scume continue to arrise, never leave washing till the colour be cleane. Then take the remaying grounds and wash them as before, reiterating your worke, and powring of the water into severall dishes, wherein when all is settled, you will finde drift sand and of severall finenes. Then powre away the water reserving the Colour, which must be made dry by shelving the dishes and suffring the water to draine, or by setting them upon a few Embers to evaporate the water; and soe your colour will appeare by reason of soe many washings cleane and faire. Onely in some places of those dishes you will finde the Colour fine, and in some course. The one and the other being drayned dry in the Sun or upon the Embers, you may gently take of with a cleane finger or feather, reserving the finer for your Lymming, the courser for courser worke.

When you are to use it you may put as much of the refined powder as will lie upon the sides of your shell, and with Gum Arabique temper it as you did your other Colours to bee smooth & even about the sides of the shell, which is ever best for use and most ready for the pencill. I conceive I shall little neede to make any more repetitions of these to be washt Colors, since in this one the rest are included.

Your Colours thus prepared, your next care must bee to provide your selfe with good pencills well chosen, cleane and sharppe pointed, not dividing into two parts as many times they doe nor stufft with stragling heires, which later you may take away with a sharpe penknife or by passing the pencill through the flame of a Candell. The best are of a reasonable length, full, round, and sharpe, not too longe, nor too slender, which are troublesome to worke with. You can have noe better pencills then these what are here made at London, whereof you are to choose of severall sizes. Some great to lay grounds are as usefull and necessary as those finer and smaller sorted, and I have ever found the middle size better then the least, especially for dead colouring and laying grounds; besides they hold and keepe the colour longer, and worke more flowing then any other, and, as the rest, are to be fitted into neat and handsome sticks of brasille or such like of a convenient length. By this time you are fitted with tools but want a Table whereon to expresse your Art.

You may choose your owne Table of what size you please but if you follow Order I promised in the Title we must begin with Pictures by the Life which are comonly made

en

en petit volume in an Ovall of an indiferent size, not too large nor yet soe little as I have seene in Ffrance, about the bignes of a penny, wherein the lives and likenes must be a worke of Faith rather then Sence. But as the ordinary size is best, so I beleeve is the usuall way of preparing your Table whereon to work, which is upon a Card on the back side where of you are to paste a peece of pure abortive parchment, the outside outermost because it is the smoothest. The way is thus.

Take an ordinary Card, and scrape the back side with a knife to make it even and cleane; then take a peece of abortive parchment of the same bignes, and past it on with fine starch which you may prepare by beating it with a knife or some such flat thing in the palme of your hand to break the knots in the starch, which laid on smooth with a great pencill, instantly paste the parchment, and let it rest till it be halfe dry. Then take it and lay the pasted side on the cleane and a smooth grinding stone, and holding it fast, polish the back side of the Card with a tooth, and make it as smooth and even as possibly may be. This polishing the back side will make the other side, where on you are to worke, as smooth as glasse. Your Card thus ready, you are to lay a ground of flesh colour, which the Lymners call a carnation,

and is nothing but a ground wheron to worke, and is to be tempered according to the complexion of the Partie whose picture you are to make. If faire, then temper white and Myn with a little touch of oaker; if a broune Complexion, then white, red, and English Oker, more or lesse according to the Originall by whom you drawe. Tis true the Italians use noe grounds at all but worke the Complexion upon the bare parchment without more adoe, but the English, as they are incomparably the best Lymners in Europe, soe is their way more excellent, and Masterlike Painting upon solid and substanciall body of Colour much more worthy Imitation than the other slight and washing way.

The best course therefore for you is according as M^r Hillyard and his rare disciple, M^r Isaac Olivier were wont to doe, which was to have in a readines a dozen or more Cards ready prepared, and grounds laid of severall Complexions. And when they where to drawe any picture by the Life, I have seene them choose a Card, as neare the Complexion of the party, as they could, ever remenbring to choose one rather too faire, then too broune, for in this Art of Lymning, there is noe heightning in face, but the ground it selfe serves for heightning. *In summa* when you prepare your Complexion for
the

the Card, it must be made ready in a great shell, and in a good quantity, which you must lay upon the Card with a great pencill and very swift hand, brushing and sweeping over the Card (or at least soe much as will serve for a face), and that as evenly as possibly you may, which is best done by not goeing over twice in a place but with a clean and thin colour passing it sleightly away with a large pencill full of that Carnation. This done, let your Cards and your Complexion dry; which if they be well done, you will find your ground lye even and without glistering or shinning which is not tollerable in Limning; but if the Colour bee soe strong bound that it glisters, or soe weak that the Colour comes away with a touch of your finger, then these are unserviceable: you must make new.

I have bene the more particular in the preparation of these Cards because I have seene soe many Inconveniencies and soe much trouble to small purpose, where the grounds have not had their due temper, and especially where the ground is never soe little too darke, For be it as faire as you please you may with working in the shadowes, bring it as broune and darke as you list, but if it be too darke their is noe heightning in a face.

Remember likewise that the Carnation in
your

your great pencill be rather thin and waterish then too thick and clammy, and with a dash or two you cover soe much or more of your Card then the Face will requier, for what remains when your face is drawne must be afterwards taken of with a wet pencill where of more hereafter.

By this time you are ready to begin your worke, yet one thing must needs retard you a whyle, which is that in a great shell of Mother of pearle, or large peece of pure Ivory, you lay severall small heaps of Colours taken out of your shells, and dispose them a decent order, one by another, to serve in a readines to temper your shadowes in imitation of the Oyle painters pallets whereon their colours are laid as these of yours must bee about the border or Circumference of your large shell. There are Some that temper the shadowes as they worke them, but I conceave this the more expedite way, and more methodicall then any other can be.

Now how to temper these shadowes there is noe more to doe then ever to remember that in all or most of the shadowes white is ever a dayly guest, and seldome absent but in the deepest shadowes. For reds in the Cheekes or Lips, you take white, red lead, lake, mixt as you see cause; for blew, Indico, and white (for blew
bise

bise is never used in face, but sometimes in the ground behinde a picture where it doth well with almost any Complexion). Then for those sweete blewish or grayish Colours, usually seene in all pictures betweene the light and shadow, you are to use white, English Oaker, and Indico, for these broken colours, rightly placed, doe give great beauty, are very naturall, and have ever bene diligently observed by all those are Masters in this Art, both antient and Moderne. For deepe and dark shadowes, they are ever best exprest with umber, Earth of Cologne and other broken and mixt colours, whereto if you adde Indian Lake, and Sr Nathaniell Bacons pinke, they make a very excellent and glorious shadow, much in request with Mr Hoskins, and other Doctors in this Art.

But to prescribe an absolute and generall Rule is both impossible, and a little ridiculous, Nature herselfe soe infinitely full of variety in the shadowes and colours of faces, and all soe differing one from another that, when all is said that can be, your owne observations, practice and discretion, must bee your best Director. And yet this little I have said, and shall say, may happily score you out a way, and become a helpe to your ingenious Industry, to attaine to a Laudable improvement and perfection of a harder, and more difficult Art then this.

And

And now that all is ready to begin your worke, one observation you must take along with you concerning the light by which you are to worke, which indeed is of the greatest importance of all, and wherein it wilbe requisite you bee a little curious. You must therefore chose a light or make one, falling from above, that is from a high window, the light descending upon your left hand, and falling towards the right with soft and gentle shadowes, and not with hard and strong bright reflexions. And because the sun is an enemy to this worke, you are to make choise, if conveniently you may, of the North light, which is the best of all the fowr. Let it fall slopewise and not crosse, for this light, as it is of all the most constant, soe it will render your worke sweeter, rounder and fairer then any other. Then place your selfe before your deske, and on this side the light, and as your worke is to be made by this, soe when it is made it will ever appeare more gracefully to bee seene and shewed by the same light, for if you turne it to any other it will appeare more rude and rough then otherwise it would.

Let a sacer or cleane shell of faire water be ever on your right hand, where with all to temper your colours, and wash your pencills, as they grow foule or to full of Colour, together with a brush, and cleanse your Card or picture
from

from dust, and a neat sharp penknife, where with to take away such spots, staynes, or haire, as may mixe with your Colours, or fall upon your picture or Card, with small peeces of blotting paper, whereon to try your pencills or sharpen their points before you begin.

The First Sitting. Let the partie whose picture you intend to draw sit before you at a convenient distance, then draw the lines of profile of the face with white and lake mingled very faint, to the end that in case you mistake the distance or faile in your designe, you may with a touch of stronger and deeper Colour mend what you finde amisse without hurt to your worke. The first draught being faintly made, will never be discernable where stronger touches appeared. The lines being truely drawne (wherein above all things you ought to be exact and sure) observe the deeper and more remarkable shadowes, and with the same faint Crimson Colour of lake and White give some touches roughly of these shadowes for your better memory and help, when you are againe to goe over them more exactly.

The lines of the Face being drawne somewhat sharpe and neat, you may if you please line out the posture and proportions of the Body, (which in comon pictures is not much
lower

lower then the shoulders,) where in you are to be carefull to observe the Life, as near as possibly you may. This posture is ordinarily drawne with some other darke colours; for, as in this you neede not be soe exact as in the lines of the Face, soe in case you mistake it you may safely deface alter or amend it without trouble to your selfe, or hurt to the picture.

Now for the manner of working, though it bee soe difficult, and hard to describe with the pen what you are to performe with your pencill, that many after long practize and the help of Demonstration to boote, have proved Non Proficients, yet I shall endeavor, as well as my best language will give me leave, to trace you out those lines that may lead you into my meaning, Remenbring ever the Italian proverbe *A buon Intenditore Poche Parolle Basta*. And I doubt not but you wilbe able readily and safely to conceave my intentions, and with practize and diligence in these poore Observation I have and shall set downe, happily to expresse with your pencill to the life, that which my pen hath hastily drawne in this Dead Coloured description.

The Order to be observed in a picture by the life is upon the matter the same with oyle painters in their ordinary pictures; which is,
the

the first sitting, to dead colour the face onely, not troubling your selfe with the *Contorni* or things about it, as ground, apparell, &c. And this first sitting comonly takes up two howres in time, or if you like to be exact, two or three or fower.

The second sitting ordinarily takes up three or fower howres, or more, for in that time you are to goe over the face more curiously, observing what soever may conduce to the likenes (which is the principall) or to the judicious and fleshy colouring, and observation of the severall graces, beauties, or deformities, as they appeare in the Life, or else in the close, sharp and neat workmanship, which is the least considerable, and is indeed but *Opus Laboris*, rather then *Ingenii*, yet with some much in estimation.

The third and last sitting is comonly of two howres, or three, according to the patience of the sitter, or skill of the Lymner, and this time is spent in closing what in the former sitting was left imperfect and rough, but principally in giveing to every deepe shadow their strong touches, and deepnings, as well in the shadows as in the eyes, eye browes, haire, eares, &c. For you must remember that though Lymning when finished is of all kinds of painting

ing the most close, smooth, and even, yet the best way to make it soe, and to drive the shadowes with that softnes, and aerie tendernes, which the Italians call *La maniera fumata*, is to begin rough, with free and bold hatches, strokes, and dashes, which they call *Colpo Maestro*, with the sharp point of a reasonable bigg pencill, And after in the working to close it by degrees, filling, and stopping all those whitish bare, and unfinisht places, with the point of a smaller pencill. Yet these touches and observations are ever the last part of this busines, and never to be done till all the apparell, haire, and ground be finished. And this being done with Judgement and discretion adds exceedingly to the life, likenes and roundnes of the picture, and is like good Musick, best heard and tasted at the close.

To returne to the Deadcolour Description, Sutable to the name, your worke must bee done, or rather begun, the rudest, roughest, and boldest of all. Having drawne your face in lake and white, as I said before, you may adde a little Min or red lead to those Colours, tempering them to the red and crimson of the Cheekes, lipps, &c., but gently and faintly, because it is observable, that in all Colours of Lymning, you can adde as often as you please,
but

but be sure never to lay them too deepe; which if you doe, it wilbe hardly helpt without spoiling, or defacing your peece, because as I said before, there is noe heightning of a face in Lymning, the white touches for the light of the eyes and haire excepted.

The first colours you are to begin the Face withall is the Redds, which are different according to the Life, some more towards a Crimson, other of a more sanguine or blushing redd, here and there disperst, mingled, and towards the shadow pleasingly obscured, with the Mezzo tinto or middle faint shadow. Principally the lipps, cheekes, nose, bottome of the Chinne, and over and about the Eye Browes and eyes, will perceave a dellicate faint rednes, and underneath the Eyes inclining to a blewish and purple colour above the power of a pen to describe.

These in faire and beautifull faces are ordinary, and must be diligently observed. The Eare is comonly reddish, or inclinning to a darke Crimson, but comonly in a picture it is lost in shadow or his most part in the haire.

These severall reds you may worke with the point of the pencill, but after the manner of washing, or hatching, drawing your pencill along with easy, faint, or gentle stroakes, washing and wiping it rather then with stips
points

points or pricks to pincke or punche it, as some affect to doe. Certainly the true manner of working must bee the fruit of your owne Industry and practice, and as you finde the Cast and dexterity of your hand, where in it is impossible to give or prescribe a law above that of Nature and Custome.

The some of all is, that in your dead colourings, you must wash over and colour your ground and complexion, with this red, and the following shadowes, not caring in this first sitting to be exact and curious, but rather bold and ambitious. For I have seene pictures begun by a good hand, that though being beheld neere, they appeared exceeding rough, uneven, and unpleasant, yet at a little Distance from the eye, they appeared smooth, neat, and round, which way of painting is called *La gran maniera*, and is indeed the very best.

Therefore I would perswade you specially, the first sitting, to affect this bold, stout, and judicious manner of expressing what soever you see in the Life, which though rude at first, you will finde in the working and finishings to be in your owne power to bring it to that close neatnes and curiositie, as you please.

The

The Redds thus done, the next is the blewes, and other broken blewish and grayish shadowes, that comonly are seene betweene the light and darke, specially about the balls of the eyes, temples, about the forehead, rootes of the haire, and other places where the vaines appeare. These must be wrought in, as the other, faintly at first, and by degrees, sweetning the shadowes, or deepning, according as your light falls harder or gentler; and in going over the face, be sure to strike in the hard and strong shadowes, under the nose, Chin, Eyebrowes, &c. and with some what more bold touches then before bring up your worke together, visiting with your pencill the whole round and uttermost extent of your worke, never giving perfection to any one part, but to bring up all together in an equall roundnes. By which meanes you wilbe able better to observe the likenes, and the Musick and harmony of lights and shadowes wilbe the more full and complete, when all parts appeare with an equality of perfection, yet as it were at randome and in a Cursory manner.

The fainter and sleighter shadowes being thus put in, and smoothed and wrought into the Red, you may then proceed to the hayre, disposing it into such Folds and Tramells, as may best become the picture.

You

You must first draw them with Colours neere the life, of browne umber, and soe of the rest, washing the colour with a bold hand, because the hayre you may heighten or alter at your pleasure, without danger, or defacing the picture. Remember to cast the haire into a middle colour, not soe high as the heighthning, nor soe deepe as the deeping, but soe as you may worke in the one and the other at pleasure.

This done, peruse your worke, and be carefull to fill up the void and empty places (if any such you have left) that none be bare and uncovered with Colour, and for a parting blow, deepen it more strongly, then yet you did, in the darkest shadowes, still carefully observing the Life, which must be your load starre and director, and remenbring by degrees to bring up the fainter shadowes, to attend and follow those deeper you toucht last. And soe we have done our first sitting, wherein is exprest the face alone, and that in dead colour onely.

The Second Sitting Wilbe longer in time, but I hope not soe long in the Description, for this will take up three, fower, or more howres, according as you will bestowe more or lesse time or paines, as your owne and your freinds
patience

patience will hold out. And now the party being set in his former posture, you are more exactly to observe, and more curiously to expresse, the severall Lineaments of the Face and varieties of Nature in the Colouring, which as you did with a rude, bold, and hasty pencill before, soe now you are after a second, and more leasurly reviewe, to examine your worke, and with the same Colours and some what more then the same Industry to revisite the severall parts and the most remarkables of the face, working, driving, & sweetning the same Colours, one into another, to the end that nothing bee left with a hard edge (which Italians hate, calling it, *La maniera tagliente* or *scorticata*) or on heapes, or on even patches, but all soe wrought one into another with the point of a sharper pencill then you used at the first, as that your shadowes may lie soft and smooth, being disposed, and gently extended into, and towards, the lighter part of the face Like ayre or breath.

Now after you have wrought an hower or two, and made a reasonable progresse over the face, and reduct your observables to a laudable improvement and perfeccion, it will be time to lay your ground behind the picture, to Dead colour the apparell, band, ruffe, or what other linnen you please. For the fonds, or ground

behind pictures, they are made of all Colours as please M^r Painter, most comonly of blew, sometimes of Crimson, like sattin or velvet Curtaines, much in request with M^r Hillyard, but most it is laid with darke and sad colour, to sett of the picture. Indeed nothing comes amisse if the ground be different enough from the picture.

If you desire a blew ground, take blew Bise washt and prepared as I told you in the beginning; temper it in a shell with Gum Arabique, a good quantity together; and be sure of more then enough. Let it be well bound with Gum, and let the Colour be very moist and lye in the shell like a little puddle. Then with a small pencill, faintly wet, goe about the outwardmost line of the face, and wetting the remains of the Carnation wipe it away, which serves for noe use, reserving only the face and apparrell.

Having thus cleared the Card, take a pencill faintly wet in your Bise, of somewhat a large size, and hastily wash over all that part of the Card you would have laid with blew. And before it be dry, fill a pencill full of that Bise, and let it flow over and cover the ground, or void place of the Card; soe let it stand till it be dry, and you will find that the wetting the card thus before will make the blew bise
lye

lye smooth and even as glasse, specially if you be carefull to keepe that collour moist in layinge it on, that one pencill full may, as you lay it, flow into the other and mixe with it soe as it may appeare even and all of a peece. For dark grounds, they are done as the former. As for Lanscape beyonde pictures they are very excellent, when well done, and the ground large enough to afford roome. But that I referre to the later end of this Discours, where I intend to have about at Lanscape, which of all painting I hold the most honest and Innocent, and noe colours in the world expresse it with that Beauty and perfection, as those of Lymning.

And now that your ground is laid you will find the picture you began some what strangely changed from what it was, for the beauty of the ground will show dim and darken the Beauty of your picture, as at first will seeme strange. Therefore you must worke up your Linnen and apparell to or neare to that height it must be. Soe deale with the haire, or any other ornament about the body; which done, worke over your face againe, giving more perfection to every part, and now the strongest and deepest touches in all the Face would be brought in, to give it the roundness and strong

colouring as may bring forward and advance the face above the ground and make it appeare in the due lustre and Life it should have, which cannot be done but by retouching and revisiting with your strongest shadowes, the Eyes, Eyebrowes, the bottom of the Nose, the dimples of the Chin, and mouth, and other shadowie places easier for you to find and doe then to write.

In the worke it wilbe necessary you make use of the best and sharpest pencill you have, where with all you may fill all those blank places, which are bare and unfilled, whereby your peece will (ere you are aware) become round and even.

To particularize every thing would be thought a plot upon your patience, therefore I will here end the second sitting, only wishing you not to leave your ground to rest hard upon the porfile of the face with an edge, but with your pencill soe to sweeten and drive in the ground, with the out line of the face, that when your worke is done, the ground may seeme a great way off, removed beyonde the face, which must appeare as embost and standing off from the ground, by shadowing it above, on the light side of the picture, and below on the dark. Then goe over your haire, heightning
and

and deepning it as you shall see cause, and making the outmost extremities of the loose and scattered haire to fly and play over the ground, which will give a grace to your worke, and ever is obser ved by all that are verst in this Art.

Another observation here is not unworthy your notice, viz. That in case after the first or second sitting your picture doth not appeare with that fleshlines, lustre and Life you desire or expect, but happely for all your paines doth present you with appearance pale, chalky, leane and dry, which many times happens to the disheartning of a Neophite in Art or practize, yet is there no cause for such ill conceit, but if you continue working upon the same peece, you will find that the very tracts draughts and often touches and wipes of your pencill, will of it selfe produce that lively colouring much to your content and wonder. Yet have I seene divers practitioners in such causeles choller at their first Deadcolourings, as impatiently to deface what was well begun. But I have seldom seene this done by the professors, who as they are wiser in their generation, soe are they seldom out faced, nor put out of Countenance with faces of their owne making. If when you have done, and the party gone or weary with sitting (as comonly they are), and that your work appeares not
altogether

altogether soe closed up as it should be, you must, to bring it to perfection, spend some time in filling up the void and empty places, which you may doe alone, sweetning the shadowes and supplyeing those defects which may have escaped your view. I meane for the face, but for the apparrell, Linnen, Jewells, pearle and such like, you are to lay them before you in the same posture as your designe is, and when you are alone, you may take your owne time to finish them, with as much neatnes and perfection as you please, or can. And for Linnen it is best made by laying a Mezzo tinto, or middle colour, whereon to heighten with the purest white, and to deepen with black broken with a little brownish and lesse blewish colour.

For black satin or the like, you may observe the same order ; for a middle colour, deepning with Ivory black, and for the heighthning or light reflexions you may breake your black with a little Indico and white. You will find your blacks to render a very excellent reflexion, specially if your lights be strong and hard, where of if you please to see imitable expressions, you will find abundantly to your content, in the Gallery of my most noble Lord that Mæcenas of Vertue, and patron of Arts, the Earle of Arundell and Surrey, Earle Marshall
of

of England, and done by the incomparable Hans Holbeene, who in all his different and various manner of painting, either in Oyle, Distemper, Lymning, or Crayon, was it seems soe rare generall and absolute an Artist, as never to imitate any man nor ever was worthily imitated by any.

The third sitting: Wilbe spent wholly in repetition of your former order for the strong touches and deepe shadowes, where in it is odde but you ever find some thing to doe, and for the roundnes you wilbe better able to see your way before you, now the *Contorni*, the apparrell, Linnen, ground, &c. are laid in and finished, then otherwise you could be.

In this sitting you shall doe well to bend your observations upon what conduces most to the Likenes, which all good workmen comonly make their principall. The party sitting is by occasion of Discourse to be sometimes in motion, and to regard you with a merry, Joviall, and frindly aspect, wherein you must bee ready and suddaine to catch at and steale your observations, and to expresse them with a quick and constant hand, which is the last and best note I can give you for this last and third sitting.

If you have occasion for Armour, gold workes, Jewells, pearles, or such like, For Armour lay

a ground of fine shell silver, bound with Gum. That which comes from Holland is the best for this purpose, and soe is the shell gold, being dry and burnisht with the small tooth of a weasell fastned into a stick. Then temper a shadowe for your Armour with Silver, Indico, and a little Litmus, or dash of Lake, and worke your shadowes upon and over your silver, according to the Life, which must bee laid before you. The heighthings are to bee left, not made, being the bright burnisht silver; the deepning, the deepest of your shadow, the thinner parte where of with some silver must be sweetly and neatly wrought into the ground of silver laid at first.

And for gold you may lay a flat ground with English Oaker. Temper with liquid Gold, yet there is a stone growing in the gall of an Oxe, that being ground and temperd with Gold, is excellent for all Gold workes, and gives a very good lustre, the deepning being made with Lake and burnt Umber, the heighthing of pure Gold. The manner of working I shall tell you within a few leaves as I had it from old Mr Hillyard.

If in your Gold works, there be any carveing or embost Imagery (which must be done with strong and bright reflexions) you may very fitly expresse them by raysing in those high
and

and eminent places a little heape of Gall stone, or English Oaker, well ground. These roundnesses or little heapes are made with your pencill full of Colour, resting the point of it in one and the same place for the Colour to flow out, till those heapes or touches bee raised above your other worke.

That done, cover your raised worke with gold, which burnisht gently will shew exceeding faire and bright. The like you may doe with silver to expresse the roundnes and lustre of pearles, the shadows whereof must be White, Indico, black and a little Pincke.

Diamonds are expresst with liquid silver, laid flat, and high; the deepning, Cherristone black and Ivory. The silver, dry and burnisht, is left for the heighthning; the stronger and darker your deepe shadowes are made, the fairer and brighter your Diamonds will appeare.

To make Rubies was delivered mee as a great secret in Chypher. In plaine English it is that on a ground of burnisht silver, of the fashion and size of your Rubie, you take Turpentine of the best and purest, temper it with Indian or Florence Lake, then take a needle or such like small iron Instrument, heated in a Candle, and laid upon the ground of silver, fashioning the stone round, square, ovall, or how you please, with the point of your Instrument. This must

rest

rest a day or two to dry, and you will find it faire and transparant. If it be long in drying, adde to it a little powder of clarified Masticke. For an Emerald, adde to Turpentine, verdigreece, and a little Turmericke root scapt, with vinegar. Let it dry, grind it into fine powder, and temper it with Turpentine as you did for the Rubie.

Saphires are made with the same Turpentine tempred with ultramarine, a costly colour made of Lapis Lazuli. The manner to make this rich and beautifull colour you will finde here after, as I had it from the knowne Antiquary Sig^r Verstegan of Antwerpe. Thus having inricht you with a Mine of pretious Stones and Pearles. and having more then enough presumed upon your patience in detayning you soe longe in the first part of Discourse, It is more then time to proceede to the second, which is Lanscape, or Landscape, (an Art soe new in England, and soe lately come a shore, as all the Language within our fower Seas cannot find it a Name, but a borrowed one, and that from a people that are noe great Lenders but upon good Securitie, the Duch). Perhaps they will name their owne Child. For to say truth the Art is theirs, and the best in that kind that ever I saw speake Dutch, viz. Paulo Brill, a very rare Master in that Art, Liveing in Trinita del Monte in Rome,
and

and his Contemporary, Adam Elshamer, termed by the Italians *Diavolo per gli cose piccole*, Momper, Bruegel, Coningsto, and last but not least Sr Peter Rubens, a Gentleman of great parts and abilities (over and above his Pencill) and knighted by the best of Kings or Men.

Now Landscape, or shape of Land, is but the same with the Latine *Rus, Regiones, Regioncula*, the French *Paysage*, or Italian *Paese*, and is nothing but a picture of *Gle belle Vedute*, or beautifull prospect of Feilds, Cities, Rivers, Castles, Mountaines, Trees or what soever delightfull view the Eye takes pleasure in, nothing more in Art or Nature affording soe great variety and beautie as beholding the farre distant Mountaines and strange scituation of ancient Castles mounted on almost inaccessible Rocks, whereof in Savoy and Piedmont after you have past La Tour-du-Pin many are to be seene, and in all probability built by the ancient Romans, and in some places with precipices desperately falling into the Lezere, and other Torrents about the Alpes that with a roaring noisemake hast to breake their necks from those fearfull Rocks into the Sea. Of these many strange yet very beautifull viewes are to be seene from and about Mont Senis, Launebourg, Novalaise, and about Mont Godardo
in

in Germany, and many other places about Provence, most of which have been very well designed after the Life by Peter Brugell of Antwerp, and remaine in *stampe* to his great Comendation.

Those that write the Histories of Plants as Mathiolus, Gerard, and others begin ever with name, nature, and vertues of the herbes and plants they describe. Give me leave therefore to follow their method, and I owe much to this harmeles and honest Recreation, of all kinds of painting the most innocent, and which the Divill him selfe could never accuse of Idolatry. Soe I meane for your sake, and my owne, a little to retard your expectation with some circumstantiall observacons concerning the originall of Lanscape and by what occasion it hath got soe much credit, and is in soe much request as now it is. For it doth not appeare that the antients made any other Accompt or use of it but as a servant to their other peeces, to illustrate or sett of their Historicall painting by filling up the empty Corners, or void places of Figures and story, with some fragment of Lanscape in referrence to their Histories they made, as may be seene in those incomparable *Cartoni* of the Acts of the Apostles and miracles of our Saviour, the figures some what bigger then the Life, soe rarely invented by the
Divine

Divine Raphael d'Urbino, and done in water colours by him & Julio Romano.

But to reduce this part of painting to an absolute and intire Art, and to confine a man's industry for the tearme of Life to this onely, is as I conceive an Invencon of these later times, and though a Noveltye, yet a good one, that to the Inventors and Professors hath brought both honour and profit. The first occasion, as I have bene told abroad, was thus. A Gentleman of Antwerpe being a great *Liefhebber* (Virtuoso or Lover of Art) returning from a long Journey he had made about the Countrey of Liege and Forrest of Ardena, comes to visit his old freind, an ingenious painter of that Citie, whose House and Company he useually frequented. The Painter he finds at his Easill—at worke which he very dilligently intends, while his newcome freind, walking by, recountes the adventures of his long Journey, and with all what Cities he saw, what beautifill prospects he beheld in a Country of a strange scitiation, full of Alpine Rocks, old Castles, and extrordinary buildings &c. With which relation (growing long) the prompt and ready Painter was soe delighted as, unregarded by his walking freind, he layes by his worke, and on a new Table begins to paint what the other spake, describing his description in a more legible and lasting Character than the others

others words. In short, by that time the Gentleman had ended his long Discourse, the Painter had brought his worke to that perfection, as the Gentleman at parting, by chance casting his eye that way, was astonisht with wonder to see those places and that Countrey so lively express by the Painter as if hee had seene with his eyes or bene his Companion in the Journey.

This first Esay at Lanscape it seemes got the Painter Crownes and Credit. This began others to imitate, and now the Art is growne to that perfection, that it is as much as 20 or 30 yeares practice can doe, to produce a good painter, at this one species of painting onely. Where-withall Sr Peter Rubens of Antwerp was soe delighted in his later time, as he quitted all his other practice in Picture and Story, whereby he got a vast estate, to studie this, whereof he hath left the world the best that are to bee seene, some where off were lately at York howse, but now unhappily transplanted. The principall where of was an Aurora, indeed a rare peece, as done by the Life as him selfe told me *in poco ajutato*.

You see how farre I have digrest, yet were it not I feare what I intend a service should become an iniurie, I would wiredraw this Argument by drawing the Discription of Ruines of Rome, Therma and Aquaducts, under this title,
and

and if not Brill I could say as much for sea peeces which have bene lately very well done by Vroom of Harlem, but excellently by John Porcellis of the Hagh, who very naturally describes the beauties and terrors of that Element in Calmes and tempests, soe lively exprest, as would make you at once in Love with, and for-swear the sea for ever. And these as well as those may be very well exprest in Lymning Colours, which are much more beautifull then those in Oyle.

Having done with the name, blazond the Coat and derived the Pedigree of Lanscape, which I find of honest extraxion and gentile parentage, and now a *privado* and Cabinet Companion for kings and princes, our next worke must bee the expression in Colours, which certainly is but twoe wayes. The one is in small, as behinde a picture in Lymning, or in some small Table not much bigger then your hand, and this must be wrought with the point of your pencill onely.

The other is of a larger size, and to bee painted with a flatt and full pencill, as they use in Oyle; and of this kind I have seene two very rare in the Cabinet of the Noble Earle Marshall, and done by Paulo Brill, and of the first sort there have bene some few done by M^r Peter Olivier, indeed very excellent.

For

For those of the first and lesser size, abortive parchment pasted upon fine past borde (as I told you in the beginning) is the best, which when you have made as smooth as is possible, you are then to place all your Colours on a little pallet of Ivory or some great shell of Mother pearle, of capacity enough to containe some good quantity of Colour in severall heapes, reserving a void place in the middle for water.

Your Lanscape is best drawne with a little faint Lake, which done somewhat sleightly (for you need not be soe exact in the designe of this as of a picture by the Life) the first thing you are to doe is the Sky, beginning from the Horozontiall Line that parts heaven and earth.

The best and most pleasing kind of Lanscape are those that represents the morning or the evening. For a rising or setting sun affoord such varietie and beauty of colours, by reason of those Blushing reflexions upon the nearer clouds that it is observed of Rowland Savery (a very good Master in this kind) he never made peece but in faire weather, for all of his that ever I saw gave their sun shine, the same S^r Peter Rubens expressed usually in those, especially in his Aurora afore mentioned. For cloudy skies and melancholly weather take up as much time as the other, yet are nothing soe pleasant. The lowest
part

part of your skie nearest the earth is exprest by masticot and white with a little fine yellow oker, and the next is those reddish and purple clouds, that fly betweene the yellow and the blew, which are made with faire Lake and White, and are to be faintly made, and gently to be wrought into the yellow, for these two Colours are soe closely to meete that the partition be not distinguisht ; besides, you must bee carefull to interpose your purple or reddish cloudes between the yellowish and the blew skie, which if they should meet or touch would instantly turne greene, which never was or ever wilbe sky Colour. The rest of the skie is to be blewish, but not to hard ; it is made with Ultramarine and White (for Smalt is too course and Bise too Greenish).

Having washt a thin ground of all these, you are to worke the same all over, and with the very same grounded Colours, with the point of your pencill helping your ground worke, and filling the blancke and bare places with the same Colours, and this will bring your skie even, soft and smooth. And where you see the reflexions of the rising or setting sun dart upon the edges or out parts of the Clouds, you may, with stronge touches full of Colour, expresse those reflexions, and where the blewish skie

growes to be darker or deeper, it is to be done with Ultramarine, Lake, and a little white.

But this finishing of your sky, though told you first, I have done last. For the best way is when you have, as I told you, sleightly washt in your skie, goe on in a like manner with the rest of Lanscape, beginning ever with the most remote parts, and soe nearer till you come to your last and nearest ground.

By this Dead Colour, when all is in and your parchment every where covered, you wilbe able to discerne your distances, and then and not till then begin to finish the skies as I told you even now, and soe onwards till you come to your nearest or (as they call them) first ground, which is comonly of a darke dirty and overworne Colour.

Be carefull often to wash your Pencills cleane in your sawcer or shell of faire water, to bee ever on your right hand, for if your Yellow Pencill should temper the blew, you will finde greene enough to spoile all. Therefore either wash or change, and in working let your pencills be full with thin Colour, and lay nothing on heapes but even and smooth as you may, which wilbe best done by wiping your pencill upon your bloting paper before you begin, which will discharge it of too much Colour, and draw it to a neat and sharp point.

Worke

Worke your skie deepest and darkest at the toppe, and faire downe towards the Horizon. A better originall you cannot copie then what every day presents you withall. Imitate Nature and the Life—you can have noe better direction—and what I say for the Skie, the same is meant for the Lanscape.

Let your Blewish and farre Distant Mountaines be made with ultramarine and white, but exceeding faint, and almost indiscernable, Your shadowie side is ultramarine and lake, the heighthning ultramarine and white. The next grounds must bee of a blewish faint sea-greene, shadowed with some broken and mixt Colours inclining to purple. Of the same temper must the Trees be made (I meane the furthest from sight) and as they grow nearer, darker, and greener, and stronger. The same for Rocks, Buildings, or any other as fields, highwayes, &c., Remenbring ever that Lanscape is nothing but Deceptive visions, a kind of cousning or cheating your owne Eyes, by our owne consent and assistance, and by a plot of your owne contriving, together with an apt accomodation of Colours, lights, and shadowes, that make grounds seeme neere or farre off, according to those representations you find in your owne fancy, or by diligent observation of the Life, where in you will find that infallible helpe and direction for your

improvement and proficiensy in that Art as is not in the power of a pen to describe. Yet one generall rule I had from my old friend, Paulo Brill, which hee said will make a Lanscape *Caminare*, that is move or walke away, and that is by placing Darke against Light, and light against Darke. His meaning is best understood by Circumlocution, viz. that what part of your Lanscape soever is light, the next adiacent ground to be proportionably darke, or shadowed, and that againe seconded with light, and then shady againe, till you come to the nearest ground, where all ends with strong and darke shadowes, to sett of all the rest.

Your Trees are to be dead coloured with a Mezzo tinto and deepned with blew Verditer, or Pinke, and a little Harlem ultramarine, and heighthned with a faire Masticot and a little of the former Couloours according to Discretion. The way of Lanscape of the larger size is different from the other in nothing but in this, that where the lesser are wrought with the point of the pencill, these not soe, but being Dead Coloured, as the former, let them be finished after the way of washing rather then by grayning, pointing, or pouncing your worke, as is useually in more curious Lymning. Onely instead of abortive parchment, by some called Gilding Vellum, make use of your pure white velim,

velim, whereoff the outside being the smoothest is fittest for this purpose, being made fast to a strong past board, and polished on the back side, as I told you before.

Now for figures and passengers in your Landscape, let them lessen and loose both in size and Colour as they are neare or farre off, and not as I have seene some fower or five miles distant, and yet you might tell their buttons, therefore beware of giving perfection at a distance. The making of Cataracts, or violent falls, of water, such as is the Casca d' Aqua at Tivoli, neare Rome, the Alpes and elsewhere, are best exprest with sleight of hand and a little discretion. A middle Colour laid strong, heighthnings dasht on with a full and free pencill, dispatches the worke in an instant. The same is done to Rocks, Ruines, and such rude and sollid bodies, onely the Mezzo tinto, or middle Colour, to bee full of various and broking Colours, which best sute with things of that nature, and whereof you will find such plentifull varietie allmost in all men's works (specially in those done by Bartolomee of Amsterdam) that I shall not need to insist any longer on this Argument.

Your Trees require great Judgment and practice to make well. The leaves must bee
 flowing

flowing and falling one over another, some spreading forward, others lost in shadowe. Let not your Lanscape rise high nor lift up in the aire (a great fault in a great Master in Art, Albert Durer) rather low, and under the Comands of the Eye, which is ever more gracefull and naturall. And in all your work avoid hardnes, but expresse your remote Mountaines and grounds with a certaine airie *Morbidezza*, or softnes, which is another remarkable grace and ornament to your worke.

Histories. Now to my last division, Histories in Lymning are strangers in England till of late Yeares it pleased a most excellent King to comand the Copieing of some of his owne peeces, of Titian, to be translated into English Lymning, which indeed were admirably performed by his Servant, M^r Peter Olivier.

And I verely beleeve that all that excessive comendation given by Giorgio Vassari in his prolix History *Delle Vite dei piu Excellenti Pittori* to don Julio Clovio, an Italian Lymner, might with much more truth and reason have bene given to this our Countreyman, whose abilities in that Art are infinitely superiour to the other. Now it is possible in their sleight washing way to expresse that excellent colouring, which wee see frequently in Titian and his excellent Imitation.

Of

Of whose hand there remains a peece of Lymning, being the History of the buriall of our Saviour Christ, begun by M^r Isacc Olivier the Father, but by that royall comand finisht by the Sonne, of which, for the rare art, Invention, Colouring, and neatnes, may be said as Giorgio Vassari speakes of Don Julio Clovio, *onde possian dire che habbia superato in questo gli antichi e moderni e che sia stato a tempi nostri un nuovo Michel Angelo.* In Lymning of Histories there is requirable more study of designe, more varietie of Colouring, more Art and invention, and more patience and dilligence then in any picture by the Life, which is the worke of a few dayes onely, where as Madonna of M^r Isacc Oliviers Lymning cost him two yeares as himselfe told me. For where in one and the same peece there are many Ffigures, and those of different Complexions and ages, wherein the passions of the mind as well as the lyneaments of the body are to be exprest, there must bee in the workman a prompt and ready hand, and Invention (easier to tell then teach), well read in story, and something of the Poet, (whereof they say painting is a silent species) besides the observance and Imitation of those excellent Italian Masters in this Art soe much and celebrated by the Virtuosi. Of this kind is Raphael, da Vinci, Perin del Vago, Don Julio Clovio,

Clovio, and many others too long to repeate, whose workes if they come in your way cannot but be of singular use for the attainement of a laudable proficiencie in this kind of painting, which methinks differs from picture by the Life as much as a Poet from an Historian, or, if you please, Ariosto from Phillip de Comines. The one doth plainly and truly *narrare rem gestam*, tells very honestly what he saw and did, the other describes such a Ruggiero or Orlando as hee could wish it to bee. Yet let not your imitation of others prejudice your owne genius, which perhaps may find out wayes better for you then those of other men's making.

Howsoever doe not affect the extravagant humer of those our late Dutch Masters that soe powder their workes with blewish, greenish, and purple shadowes, never to bee seene in the Life nor any where else, for any good or wise workman to ymitate. Nor are our Italians free from this affectation. Old Bassano, in this time and way an excellent Master, yet was he soe affected to stufte his peeces with pots, pans, tubs, kettles, Cats, and Dogs, that his great Historye of the Deluge in the Gallery at St. James seemes rather a confused or disordered Kitchin then Noah's Flood, nor can you find water enough in all that dry Deluge to drowne his Dog.

But

But to leave this digression, I conceive there are fewer kinds of Colourings generally to be used in story, viz. of young Infants, of faire Virgins, women of middle age, and old men and women of salow, leane, and leather Complexions; and in every one of those the iudicious workman will vary his Colouring according to the severall Complexions, and not like Horatio Gentileco, whose gray freemason Colouring is all of a temper, and must serve for all complexions, sex, or ages whatsoever.

Infants being of a soft, tender, and thin Complexion, the Crimson and fine coloured blood, appearing through the skin almost transparent, is best exprest by White, Lake, and a little Min, the shadowes thin, faint and subtile; the Cheekes, Lipps, fingers, ellbowes and knees dasht with a soft tincture of Red more discernable in those then in any other parts of the body. To speake particularly of the severall shadowes requisite in this worke would be a long and large peece of impertinency. It must be referrd to your iudicious observance of what hath bene said before.

Their Draperies and Lynnens to be made fine and faint, without those hard and strong touches, as are for those of men. In like manner and with little difference are Virgins and

and young women to be made, their muscles, arteries, and other eminenties of their bodies easily appearing and gently exprest with sweetnes of shadowes sutable for that sex.

The browne and ruddy Complexion of men's bodies is made with a little White, English and burnt oaker, and a little Min; the deeper shadowes with Cologne Earth, Pinke, and lake; and the Mezzo tinto, as was before mentioned—onely in this of History you have leave and roome to expresse the freedome of Invention in the varietie of coluring, not onely of faces and Complexions but of Habits, Perspective and Lanscape, ruines, and such like additional Ornaments, to illustrate the story you endeavor to expresse.

An excellent shadow for old men's bodies is Pinck, Lake, and Collogne Earth; in the deepest, lake pinke and a touch of Ivory, which will make an excellent glowing shadow. The expressions of the severall wrinkles and furrowes in the face, hand, &c. of people ex-streamly aged, with their dark and shady eyes, and melancholly aspect, will afford you subiect enough whereon to shew your Invention and spirit, specially if it sute with the story that those salow complexioned people I speake on be seconded and set off by others of the other sexe of beauty and perfection.

For

For Draperies and apparrelling your personages, I doe not find that the best painters have bene any thing carefull to sute Draperies to the age or yeeres of the represented, but rather the Contrary, which the Duch call *schilderachtich*, or painter like, and what they thinke may best illustrate their worke.

To vest S^t Peter in yellow and blew (frequently done almost everywhere) may better shew the painters faire Colours then sound Judgment. The blessed Virgin is most commonly represented in purple and Azure; S^t John, by Elshaimer and others, in greene and scarlet (I meane the Evangelist, for the baptist is never without his hayrie hide), the Lamb with Agnus Dei. The rest of the Apostles, though never soe venerable, you will find vested in greene, purple, azure, or as please M^r Painter. For making these draperies there are two wayes, viz. the Itallion way, which is to worke in the apparrell and foldings in a washing manner without a ground, working it with the point of the pencill with stips, pricks, or punches, as if it were a graine in the worke, yet soe that when all is done you shall see the parchment quit through the Colour, which is but a sleight and single and old device. The better and more sollid way certainly is the English; that is, to lay a full ground of
 substantiall

substantiall Colour flat and faire, so that you may both heighthen and deepen upon it. For example, if your Drapery must be blew, lay the ground faire Bise, smooth and even, deepen it with Lake and Indico, and let the heighning be faire white with which you may faintly touch the extremities of the light places, letting the blew ground plainly appeare betweene the light and shadow, which will make your worke shew with greater roundnes and luster then any other way. The same course you are to take with all Draperies of what colour soever, laying a flat Mezzo tinto, and heighning and deepning thereupon, ever remembering that your light and shadow be never reconcild nor meete together, but let the middle colour ever appeare.

As concerning Chiar oscuro, which I mentioned in the beginning, it will not bee amiss to say something for the benefitt of those that delight in Lanscape or Historie (for in picture by the Life there is little or noe use of it). In England it is a strange name and thing, but in Italy very frequent both in oyle and Lymning, specially where it may handsomely be brought in for ornament of the History and to shew your Art in Invention, sometimes the schollershippe, reading, and spirit, of the Inventor.

ventor. The word itself signifies nothing else but light and darke, or, if you will, cleare and obscure, sunshine and shadow. The use the Italians comonly make of it in Oyle or Fresco is to addorne the outsides of their Pallaces with History, Lanscape, Perspective, &c., done onely on a flat Colour or mezzo tinto, as greene, blew, red, browne, or such like, (where of you see many in Verona, Brescia, and upon the river Brenta betweene Padua and Venice, and on the Canal Grande in Venice, and almost every where), upon which flat colour they heighthen and deepen, leaving the middle Colour to appeare and play betweene the light and shadow. An easie ready and cheape painting it is, sone done, and when well done gives a great lustre and beauty to their Pallaces and Porticos, specially when severall stories being to bee seene, *uno intuitu*, are digested into severall formes, as ovals, squares, and these cast into severall Colours, yet shadowed, as was said, with the light and darke of those different Colours, whereof many have bene excellently done by Paulo Veroneze, Polidore, and others, but these are nothing to us. Those for our purpose are for ornament of storyes done in proper colours, and by the Judicious Lymner to be brought in as additional either in some Compartement including some Inscription that may

may referre to the story, or otherwise in some frontispice, as for example I was shewed a Manuscript curiously written in Italian and dedicated to the Emperour Charles the 5th, the Frontispice whereof was more curiously lymned by Don Julio Clovio. The story in Colours was the Martyrdome of some primitive Saint but on the one side he had brought in a Triumphall Arch (I thinke that of the Emperor Constantine neare the Amphitheater at Rome, yet extant, and hath outlived the Iniury of tyme, and the barbarities of Goths and Vandals), and a little distance you might see represented an old Pagan Temple, with the sacrifices exprest in the walls in stone Colour, others in Copper heighthned with fine shell gold, and seemingly embost in basso relievo.

The same may very well be done in the first grounds in Lanscape and Ruines, wherein the broken and scatered fragments of some ruined Temple, Therma, Arches, &c., the Urnes of the dead, Vases, or old Inscriptions and Dedications with obsolete and Antique letters, doe affoord good occasions to expresse Art and Invention, and seeming to be cast att randome on the first ground (as many times they are) doe set off the rest with great beauty and variety.

But what need we travell soe farre in quest
of

of Chiar Oscuro, or indeed for any painting in water colours what soever, when of our owne we have soe great varietie, soe rare Invencon both in Lanscape and History, Ruines, Chiar oscuro, and what not, as worthyly deserves admiracon and encouragement, not onely for the excellency of the worke, but for the exemplar, vertues, and indefatigable industry of the workman, M^r Francis Cleyn of Mortlake, whose vertuous Life, and artificall peeces of this kind, may serve for Originalls for any to copy that ever meanes to be good workman or good man.

And this not in emulation of honest Giorgio Vassari who celebrates his Italians enough, but as a right to truth and my freind, among many others which in many Yeares acquaintance I have seene passe his hand I cannot omit these six rare peeces of the story of Heroe and Leander, all done most acurately, and with excellent Lanscape of Sestos, and Abydos, the Hellespont, Temple of Venus, &c. which by him done in water Colours to the Life, were wrought in rich Tapistry, in silke and gold, with bordures and Compartments in Chiar oscuro of the same hand alluding to the story. These rich hanging were lately seene in the Louvre at Paris shamefully abused by the French, who for pure love to the rich embost gold

gold work have cut out large thongs of another's leather. Of this french barbaritie I was an eyewitnes to my greife.

The Queen's Cabinet at Somerset house is likewise done by the same hand, the rooffe whereof is filld with a faire skie; among the cloudes are exprest in personages, in proper colours, Architecture, Painting, Musique and Poesie. This later is made scanning verses upon their fingers; then followes a very fine Freeze upon the Wals, of Angells, Flowers, *Impresas*, *Grotesco*, and such like, and all done by his owne Invention, *con studio, diligenza e amore*. It were endles to speake of those huge *Cartoni* of the Acts of the Apostles (which I mentioned before) by him copied after Raphael and Julio Romano with almost incredible dilligence.

For my part I can but hope and wish that what I have written in this short discourse of excellent men and excellent things may have that influence upon some of the Gentry of this Kingdome (for whose sake and service it was principally intended) that they may become the one and make the other. In the practize whereof, besides the singular delight to the student in improvement of his skill, the applause of the Juditious, and generally the love of all, there is gotten an honest, harmles, and innocent expense of time in a sweet and contented

tented retirement from the Tintamara and illecebra of this drunken, perishing, and ending world, which, if ever, is now *positus in Maligno*, besides a happie privation and escape from that *Diavolo meridiano*, or noone day devill, ill Company, the bane and ruine of many a rare witt and ingenious spirit, irrecoverably lost in this sink of Cities.

Yet never was it my meaning that the time spent in this Art should become a hindrance to better studies, but rather to a discrete Artist may serve as witty and commendable recreation, and perhaps become an ymprovement to better. For all Painting in generall I looke upon but as Lace and ornament, and without which a kingdome may subsist, yet (with submission to my superiours) I conceive this our Art of Lymning transcends all other of this kind, as farre as a Curious Watch doth a Towne clocke.

I shall now end with some generall observations and receipts for ordering some Colours and making others as I promised in the beginning. There is an excellent water of distelle Rosemary, with a few dropps whereof if you temper your white (when, being long kept, it growes of a rusty colour, starve and dead) you will find it instantly recover the

first purity and beauty. Besides, when any other of your Colours—specially, Ceruse and Umber—doe use in tempering or grinding to curdle and rise in little bubbles (very troublesome to worke) a little of this water instantly cleanseth the Colour and disperseth those bubbles, and tempered with your colour in the shell makes it flow and worke very cleane and sweet.

Generall Observations.

When you begin to worke temper your Colours with your finger dipt in faire water in your shell. If your Colour crackle or peelee, which is usually with Lake, Pinke and umber, temper them with a litle care-wax, then will they lie fast and worke well.

When you draw a Picture by the Life, sit not above two yards distance from the Person, nor let him alter his posture, or remove as little as may be.

In a story, finish noe perticular face, nor in a Face any one part alone, exactly or with perfection, but worke in all together dead-coloured before you begin to finish, otherwise you will never be able to discerne the likenes, nor roundnes of your worke.

Never change your light if you can possible, but finish by the same light you began, and when
you

you are to draw the posture, let the party arise and stand up, for if you draw it sitting, your picture will loose the grace, vivacitie, and spritely mannor, and will regard you with a dull and heavy aspect.

Bordure your lymned picture with a list or file of gold but not with bone lace or loome worke as some use to doe.

*An Excellent Receipt for the
making of Ultramarine.*

The broken peeces of Lapis Lazuli, the deeper of Colour the better, are the principall materials of this rich Colour. Of these you may put as much as you please into a Goldsmiths melting pot, which must be covered with a Copper fitted to it. Set it on a fire of Charcoale about an hower, by which time it wilbe throughly hot, then take it from the fire, and quench it in urine, or wine vinegar, or water, in some earthen pot well leaded; then dry it on a fire shovell on the coales, to take away the moisture. Then lay it abroad upon a Table, and with a paire pinchers nip of the gritty part from it, being of a gray or whitish colour. Boyle two spoonfulls of honey in a pott of water, often scumming it, that your water may be pure. Then take the Lapis Lazuli, and grind

it on a stone with this water as fine as may be, which done let it dry.

The Pastill.

To three ounces of linseed oyle and six ounces of yellow wax, two ounces of white Mastick, four ounces of Coliphonea, four ounces of Rosen, four ounces of Razo de pino grasso, two ounces of Turpentine. Melt all these together in an earthen pott leaded. Put not all in together at once, but one quantity after another as they melt, having first cut the wax in peeces that it may melt the sooner, and stampe the Rosen and Coliphonia. That done, let it be but scarcely luke warme, mingle therewith as best you may the ground Lapis Lazuli, and with your hand worke it all up in a lumpe, and soe let it rest a day or twoe. Then take a faire earthen pan or cleane smooth Basin almost full of water, soe warme as you may well endure your hand in it; then take this mass or lumpe and knead and worke it betweene your hands soe long till you see it sweat out dropps of cleare water of a blew colour; and the longer it is before the drops come forth the better. When your water is well blewed, set it away and take another Basin or pan of clean water as before, and worke the said Lumpe as you did; then take another pan, and soe a fowerth and a fifth, working them soe long

long till noe more blew dropps will come forth. Let this water stand and settle 24 howers, and then powre it off, let the ground dry, then wipe out the colour with a feather upon a paper and keepe it for your use.

Note that the first blew that sweats out is the best, the next a second sort, and soe three or fower. You may put the sleighter of these sorts into a new Pastill, and worke it over as before, soe you shall have it fairer then it was, but lesse in quantity.

Note alsoe that the Pastill can never serve but once, and is good for nothing but to make Links and torches.

Your best fragments of Lapis Lazuli are to be had from the Merchants trading to Aleppo. The deepest is best.

*To make Sir Nathaniel Bacon's
Pinke.*

About midsomer take as much greene weed called in Latin *Genestella tintoria*, as wilbe well boyled and covered in a pale of water, but let the water seeth well and be scumed before you put it in. You will know that it is well sodde when the leaves and barke will strippe from the stalke drawne through your fingers. Then take it from the fire, and powre it into a wooden
bowle

bowle or pale through a cloth, till all the water be strained through, then cast the wood away.

Take this water and set it on the fire againe, and when it begins to seeth, put into it the quantity of halfe an egshell of ground chalke, or else the powder of egshell finely ground. Mingle this chalke with a little of the water of your kettle in a dish after the manner of thickning the pot, then put to it a little ielleyd size, broken small with your hand and as it were strewed all over the superficies of your colour, and soe let it stand. This size is put in to make the water separte from the Colour. Then take off the scume and put it into a jarre glasse and set it where noe sun comes and it wilbe an excellent yellow.

But the maine colour is that which sinks to the bottome, from which you must (after it hath stood shelving an howre or two) draw away the water by philter. Then powre out the rest into a thicke linnen bagge, setting a dish under neath, because the first drayning will cary colour with it, which you may after put into the bagge againe; and soe let it hang 24 howres, or twice soe long if need bee. Then take it out of the bagge and slice it and lay the slices upon Cap-paper in a dish, and dry it in an Oven after the bread is drawne, and keepe it for your use. At Midsomer the herb is in Flore.

An

*An excellent Good Size to
lay Leafe Gold upon Parch-
ment or Vellim, being a proba-
ble Conjecture of the fryers size
in old Manuscripts.*

Grind bole Armoniack with faire water ; to this adde a few scrapings of Castle soape according to discretion, then take small cuttings of Vellim, which boyl in faire water to what heigth or strength you please becomes a very good binding size. Mixe this size, first strayned with the bole, &c., aforesaid, and warme it by the fire. Being luke warme, lay this size upon parchment or vellim, and let it dry. When you would gild, cover the place onely with faire water upon soe much of the size as you meane to cover with gold at once, and then lay on the leafe gold when it is wet ; or, if you will, use shell gold upon the fore said size ; it will lie very faire and goe farre, and pollish exceeding bright.

To make Crayons.

Having done my taske for matter of Lymning and as my weake abilities will give me leave, made you an honest and true Account of such observations and Collections as during my Travells

Travells abroad and retirements at home I had learned, bought and borrowed, from the best Masters and Originalls, in the disquisition and search whereof as I found singular contentment for the satisfaction of my curiositie and the pleasure of my practicall part, when I had leasure, and the contemplative when I had none, soe I conceive it not impossible for other Gentlemen of like affections, studious of good Arts, and good husbands of time and opportunities, having advantage of me in point of money and leasure, to happily receive such assistance, helpe, and direction. Pardon and excuse the rather, for that this study was never my profession but for ought I know may be ranckt among stolne goods: I am sure snatcht at stolne howres or *horis successivis* from my other imployments.

In pursuance of which my Intention and purpose I have not onely made some additionall and generall observations of this kind of Painting and Pencill worke, but have bethought mee of another species of painting without pencills, the study and practice whereof is soe necessary, usefull, easy, and delightfull as I never knew good Lymner but was excellent in this kinde. Soe was Hans Holbein, in King Henry the 8th time, M^r Nicholas Hillyard and M^r Rowland Lockey his Disciple, M^r Isacc and M^r Peter

Peter Olivier, the father and the son, M^r Hoskins, and the very worthy and generous M^r Samuel Cooper, whose rare pencill, though it equall if not exceed the very best of Europe, yet it is a measuring cast whether in this he doe not exceed himselfe. The busines I meane is Crayon, when it speakes French, but Dry Colours in English. A kind of drawing it is when done in Chiar oscuro or light and darke upon a Coloured paper, but may passe for Painting, when done in proper Colours as most comonly it is. Of which kind there are severall wayes, all of them ayming at Picture by the Life. The first and worst is that of Monsieur de Moustier of Paris. His worke is Pictures as bigge as the Life with Powders done upon a course and slovenly paper, rubb'd in with Pencills, stufte with Cotton or bumbast, but every touch roubbs out what rubb'd in. He may passe for a French Trifle, and soe enough of him.

Another and the better way was used by Holbein by priming a large paper with a Carnation or Complexion of flesh Colour wherein he made Pictures by the Life of many great Lords and Ladyes of his time with black and red chalke, with other flesh Colours, made up hard and dry like small pencill sticks. Of this kind was an excellent Booke while it remayned in the hands of the Most noble Earle

of Arundell and Surrey. But I heare it hath bene a Traveller, and where ever it is now, hath got his Errata, or (which is as good) hath met with an *Index expurgatorius*, and is made worse with mending.

Henry Goltzius of Harlem showed mee some of his doeing in dry colours upon writing vellim after the life, the faces about the bignes of a Jacobus, exceeding well and neatly done. Of the same size there is a booke of Johannes Stradanus being the pictures of the Apostles, the faces very well done, but out of fancy and Invention onely. But those made by the Gentile M^r Samuel Cooper with a white and black Chalke upon a Coloured paper are for likenes, neatnes, and roundnes *abastanza da fare stupire e maravigliare ogni acutissimo ingegno*. With like felicitie he hath made a picture of a noble Cadet of the first noble family of England, that for likenes cannot be mended with Colours.

The best Crayons that ever I saw were those made by S^r Balthazer Gerbier after those soe celebrated Histories done by Raphaell of the banquets of the Gods, to be seene in the Pallazzo de Gigi in Longa Ara in Rome, which rare peeces are surrounded with a world of fruits, Grotesco, &c., done by the excellent John d' Veline. In the same pallace is that
incomparable

incomparable Gallatea done in Fresco by Raphael, and cut in Copper by Goltzeus. Some of these I saw copied by this Gentleman in Crayon—excellently done, the Colours of as excellent a temper, the face noe bigger then a shilling, the colours made up like small sticks, about the size but somewhat longer than the tag of a point, which would sharpen to draw lines almost as neat as Limming.

This kind of Painting is soe gentile and easy, the colours soe ready and portable, noe use of pencills (colour and pencill being all but one peece) nor trouble with water or oyle, that many gentile and noble persons abroad make it their practice and pastime, and many trialls are made to temper the colours soe as they may skore and not breake. Some bind them with milk, beere, worth, gum, but all are out. The best way is to grind your ordinary Colours of all mixtures, Complexions or Composicions with water upon a stone, bruise them very thick, but mingle them all with fine plaister of Paris, purely searced and then roll them betweene the Palmes of your hands to what length and thicknes you please. Being throughly dry, they growe hard enough to hold from breaking, yet soft enough to score mark or draw upon what paper, parchment or vellim you thinke fit.

It

It is needles to goe over all the perticulars. The same Colours you use in Lymning a face or Lanscape, the same you may temper of all colours imaginable, which when dry you may sharpen to a point to drawe the smalest lines. Thus they doe at Rome, and I verily beleeve that if instead of Plaister of Paris you will use Tobacco pipe Earth, you may make as good at London. And soe much for Crayons.

I shall onely adde one observation more, which is concerning the Italian manner of Lymning. I have seldome seene Histories done in Lymning of any great size. What they doe in this kind is principally matter of Devotion, which are indeed very excellent but ever in Bookes, as stories of the Old and New Testament, done in very beautifull Colours and Compartements, every where And almost every thing heightned with shell gold, better made, and finer to worke, then any that I ever saw elsewhere.

Fower peeces were shewed me in the Vatican Library, done in a large booke belonging to Pope Paulo Quinto by one Salviati a Florentine, as alsoe a very antient Greeke Martyrologe belonging as they said to the Emperor Basilius, about a thousand yeares ago, wherein were limned upon abortive Parchment 463 large Histories of the Martyrdome of Saints
in

in the primitive Church. They seemed much of one hand but impossible, more like the workes of severall Grecians at Constantinople.

Three other Bookes, bound in silver, were admirably done by Albertus Durerus, their Titles *officium Defunctorum*, *officium Beatae Mariae Virginis*, *officium Trinitatis*, their large Margents filled with flowers, most curiously wrought upon a ground of gold, with very many Histories, of the New Testament, soe painfully and exactly done as a long Life might be too short to finish, besides the writing which could not be mended, which makes mee beleve they were the worke of many hands. Of Don Julio Clovio we saw another, full of storyes, Compartements and excellent Grottesco, and these all full of Curious gold worke, To which the Italians are soe affected that Draperies, Buildings, Trees in Lanscape, Rocks, and the very high wayes, are every where soe heightned with shell gold as, howe unnaturall soever, gives great beauty to their work. This made me desirous to find some good way of making shell gold, since it is of soe great use in all manner of Armour, Jewells, Escocheons, and many other purposes. You may for a small matter buy at the Goldbeater's the cuttings and parings of fine leafe Gold. Grind this with a strong and thicke Gum-water upon

a neat and large stone. It must bee ground very fine and painefully, you can hardly grind it too much. As you grind it, still adde more of your strong gum water, and though your gold looke never soe black and dirtye, esteeme it not the worse, but having brought it to a competent finenes, take it from the stone and put it into a great shell. Then wash it cleane in manner as you doe your sandy Colours. Being cleane, adde to it a little Mercury sublimata on the point of a knife, which is to be tempered with it, and a very little gum, to bind it in the shell; and as it settles and begins to dry, shake it together, and remove and spread it about the sides of the shell that it may be altogether of one colour or finenes. Use it as you doe the rest of your Colours. By this meanes your gold wilbe fine, faire and Cheape.

When I first began this Discourse, it was noe part of my meaning (as I formerly did intimate) to speake at all of Designe, Drawing, but supposed with a *pie credendum* that our Artist (as was the Gentleman for whose sake I first writ it) was a good and sufficient Designer, and well verst in the Rules of Measure and Proporcõn necessary and incident to this Art. But finding this Treatise drawne out to some considerable length without any regard
att

att all, or scant mention of Designe I have upon second and I hope better thoughts resolved that this profound and exquesite study of Designe, being indeed the Basis and foundation of those noble sciences, Architecture, Sculpture, Perspective, Painting, &c., should not passe by me unsaluted at least, being sorry that this Science is now a looser in point of Precedency, being but to bring up the reare, whose right it was to have led the van, yet I hope though it come late it will not be unwellcome.

Designe or drawing hath, according to Giorgio Vassari, Accident or chance for its father, and practice and experience for its nurse and Schoolmaster. His words are *Credono alcuni che il padre del Designo, fusse il caso, e che l'uso, e la sperienza come balia, &c.* But it is above my meaning or intended brevity to derive Pedegrees. Now all I can say is that Drawing or Designe is a visible expression with the hand of the mind's Conceptions, gotten by practice, study and experience. Of Drawing there are severall wayes. The First and principall is with the Pen, the next with Crayon, as black, white or red Chalke, upon white, but most on coloured, paper. Then their is washing with a pencill in one or more colours as please the workeman.

For the pen I preferre it before all others
whatsoever,

whatsoever, the end of all drawing being nothing else but soe to deceave the Eyes, by the deceitfull ingling and witchcraft of lights and shadowes, that round embost and sollid bodyes in Nature may seeme round embost and sollid *in Plano*.

Soe that when you have drawne the true shape, lineaments, and proportion, of what you desire to expresse *in Profilo*, or single lines onely, your next parte is by single and faint hatches in the lighter places, and stronge deepe and crosse hatches in the deeper, to expresse those shadowes that make that roundness.

Which that you may the better be able to doe, the Learner (for to such I addresse my direction) is to begin with the ABC of this Art, It being impossible for any, how ingenious soever, to expresse shadowes by hatching that knowes not how to hatch, nor what it meanes. To begin then as the best beginners doe, I would advise you to get a good hand in hatching, by Copying the best prints cut in Copper you can get, vizt., of Henry Goltzius, John Sadler, with his Brother Egidius, excellent Gravers, Harman and John Muller; Sanredame, Vorsterman, &c., but principally that excellent booke in folio of Jacomo Palma and graved by Edwardo Phialetti, my old acquaintance in Venice. Of these or any of
these

these I would wish you to begin with the Face, and it will not be amisse if you deface a face or two by taking it in peeces and drawing them peece meale, that is Eyes in severall postures, the Nose, Mouth, Lipps, Chin, &c., till having drawne every part apart, you venter upon the whole, and make the face intire. By the observation of this Metod you will proceed to whole figures, thence to storyes, and soe *mi raccomando* you are where you would bee.

Onely let all your first draughts be made with Coale, as sleight as may be, and with a little wise and iudicious carlesnesse, That is, not too busy nor precise in all those petty observations that lie in your way. But, having made somewhat a rude draught, as it were, but ayming at your originall, then before You pen it, goe more exactly over it, with a stronger touch then you did, wiping out the first under draught with a feather or such like.

Being penn'd (I meane the out lines onely) then with a sharpe and neat pen (and Ravens quills the best), begin your hatches, which must bee drawne with a bold and constant hand; and flowing to the fainter shadowes, they are to end with as sharpe and fine points as may be, not enterfearing one another but at equal distance. Nothing can shewe you

better than those prints I named, which are soe good, you need follow no other; remembering ever that in all your deepe and crosse hatching, you suffer your first hatch to be thoroughly dry before you goe over it againe. And lett me tell you for your encouragement that those that have got the Mastery of the pen have found the practice soe full of Delight and Recreation that though drawing to painting is but like spelling to reading, yet many have to their dyeing day confined their Industry to this of the pen only, never advancing further, nor it seemes desireing any other then this. Of this Humour was Signor Passarotto, an Italian, and others of our owne Nation needles to repeate.

Of Goltzius there are many rare things done with the pen, specially a Diana sleeping, as bigg as the life, drawne upon a Cloth primed in Oyle of a whitish primer. The peece is at Amsterdam, and was sold for f. 200. In a word, for the pen's excellency there are lately about 8 or 10 peeces drawne with the pen by Francesco, and John Cleyn, two brothers and sonnes of a very good father, whom I have mentioned before. They are drawne by those great *Cartoni* of Raphel, the Acts of the Apostles, wherein these our young Masters in a brotherly and honest Emulation have made
such

such worke as I knowe none liveing can copie nor come neare.

The next kind of Designe is with black and white Chalke upon a coloured paper, a thing soe frequent in Practice among all that pretend to Art, as needs noe Comentary. Common reason shoves that a middle colour wrought upon with two extreames of light and darke makes that roundnes more instant which the pen is long a doeing off. Yet who will doe this best must doe that well. In short, having gotten the Mastery of the pen, and that with hatching you can rayse and heighen your worke, you have the Comand of all other kinds of drawing whatsoever. But having attained to a competent and laudable proficiency in neat, exact, and curious Designe, I shall never wish you to continue that neatnes and curiosity in any designe you make, but to consider all drawing but as a servant and attendant, and as the way of painting, not the end of it.

To this purpose the excellent Vandike, at our being in Italie was neat, exact, and curious; in all his drawings, but since his cominge here, in all his later drawings was ever juditious, never exact. My meaning is the long time spent in curious designe he reserved to better purpose, to be spent in curious painting, which in drawing hee esteemed as lost, for when all

is done, it is but a drawing, which conduces to make profitable things, but is none it selfe.

There is yet in Italy and France amonge the *Leefhebbers* another way of Designing, that is by frequenting the Academy, which is a Roome where in the middle a hired long sided Porter or such like is to be set, stand or hang naked sometimes in a posture for two or three howres. This fellow is surrounded by a number of Painters, who make him their Model, and drawe him as he appears to every one. By this practice they pretend to greate skill in the naked Anatomy and Muscles of the Body and other eminences appearing in the Life, but S^r Peter Rubens told mee that at his being in Italy, divers of his nation had followed the Academy course for 20 Yeares together to little or noe purpose. Besides, these dull, tedious, and heavy wayes doe over presuppose *animam in digitis*, a man whose soule hath taken up his lodging in his fingers ends, and means to sacrifice his spiritts & time for a Life and a day in this study onely, which I suppose noe part of your meaning but rather to make this study subservient to others of more value and estimacon.

When the Italians have not the Life to draw by, they make use off Models which are heads, Armes, hands, and other parts of the Body,
which

which bodyes intire, moulded in plaister of Paris, either after the Life or after some of those rare anciente statues, Grecian or Roman, which have outlived the Vorago of time and the rage of the Gothes and Vandalles. Of these *Anticaglie*, the best now exstant is Laocoon, with his twoe sonnes destroyed by two serpents, whereof Virgill makes a mention in his first booke of *Æneados Et primus parva duorum*.

There is a famous Grecian statue of Hercules in white marble to be seene in the Pallace of Cardinall Farneze in Rome. It is a Contemplative Statue, leaning upon his Clubb with a Dull and down cast looke, but soe idolized by all the vertuosi as seldome shall you pass that way but you will find it beleaguered with his dayly attendants, who draw him all manner of wayes imaginable. This Statue was excellently drawne with a silver pen upon a large peece of Table-booke leafe by S^r Balthazar Gerbier to the admiration of all the Italians that saw it. Neare this in the same Court, is a Flora in white marble, of a huge size, with another of the Emperor Comodus in posture of a Gladiator passant, in his right hand a short broad sword, the left holding a naked Child by the Foote, being esteemed, as they are peeces of great value, and not portable, or remouldes off in plaister and delivered to the world in stampe.

By

By these and such others they draw, and when they have use of Drapery, they apparrell their modell with *Cenci interrati*, or Linnen raggs; or Clouts moistned in wet clay, and handsomely dispersed into folds and Pleytes according to Art, doe serve very well to draw by, and are in much request.

Perspective. For designe of Perspective there are in Marolois, Vredeman, Vriese and others soe good rules, and easy a Method, as true drawing, which in all other painting is the hardest, is in this the easiest, for having fixt your eyepoint in its true distance, wherein they comonly fasten a needle with some string or measuring thread till the delination bee finished, you are infallibly led to score out those oblique lines which with your Diagonall and Horizontall lines extend or foreshorten your worke, according to the measure and proporcon of Feet in your first ground wherein your Rule compas and thread will soe direct you (I meane for the lines) as you cannot erre but by your owne concent.

For Colouring I never saw better then those of M^r Steinwicke, unles it be some lately by my freind, M^r Belcamp, which speake his great abilities in these and other good Arts.

The only Inconvenience incident to Perspective

spective, and whereof I have heard M^r Steinwicke complaine with indignation, was that soe many were the lines perpendicular parrallell and the rest, that another Painter could compleate a peece, and get his money, before he could draw his Lines.

But this touch may serve to send you to those voluminous bookes of Marolois in French, Sebastian Serly and others, where in you will find abundant satisfaction for whatsoever concerns this Art plainly and easily exprest, both in language and picture. One observation I have more to incert before I come to finis, which is not concerning the Art, but the Artist, vizt., what is said of Poetry, *orator fit Poeta nascitur* may very well be applyed to a pretender to this Art. My meaning is, that in whomesoever there appears a naturrall inclinacion propensity or love to this Art, he cannot but become excellent, if he meete with suitable meanes, Leasure, and opportunities, that may be assistant to that naturrall inclination. But where that is wanting, and noe other use to be made of this, but as a Get Penny, a drudge for profit, a mecanique trade to live by, without the Company or Conversation of the Graces, or the Muses, I thinke it impossible for such an one, though Vandike were his Tutor, ever to become other then a Nonproficient,

It

It being impossible that where there is noe Concurrence of Art with Nature, there can be any other effect then Deare bought Ignorance, with losse of time, to which the french proverbe is very pertinent, *on ne peut sortir du sac que ce qu'il y a dedans.*

The best end I can give to this Discourse is and must be sutable to the best beginning, *A Jove Principium*, this Art being certainly *Donum Dei*, was by his Goodnes intended for Our good and his service, and should never by our impietie (like ordnance bent upon the owner) be made an Instrument to his disservice, by turning *Renegado* to his greatest enemy. And since this Art is not onely forvery good company, as it is a preservative against bad, but alsoe soe profitable (Noe painting in the world soe well paid for as Lymning) it should not be made a flaw, to the base affections of some, who of this neat Art have made but a slovenly and uncleanly use, as they report of Perin del Vago and others, whoe for their not to be named designed obscœnities were sent from Rome a faster pace then a trot.

In summa I could wish the use of this to be at least soe innocent as to avoid all iust occasions of Scandall or odium to the Art, which by Ignorance and *Bestie chi Parlono*,
is

is undeservedly traduced, as idolatrous, impious or impertinent.

For all which silly and malicious assertions a better vindication you cannot have then that of S^t Gregory Nazianzen, *Solet enim Pictura tacenti in pariete loqui maximeque prodesse*. It seems this Antient Father, besides his great Learning and Pietie was a Vertuoso *tout a faict*, to whose great Judgment I shall humbly submit with this onely addition, Nothing soe good, but hath bene, is, and may be abused to ill: let us choose the better and leave the worse; and there's an end.

SOLI DEO GLORIA

FINIS.

[The following recipe, on p. 86 of the manuscript, is in the same hand as the above treatise.]

To prepare Ceruse, Mr Hillyards way.

Having ground your Ceruse in water without Gum put it into a violl with a good quantity of fair water distilld or filtred, and being well shaken together let it stand awhile, and before it be setled powre off the third parte of the water, and let it settle, then powre off likewise another third part out of the violl reserving the last parte in the violl still. This water thus devided into three parts, let stand till all be setled, and the water cleare, then draine it, or make the Colour (being now setled in the bottome) dry by evaporacon, then tempering it with Gum, use it at your pleasure. The first parte of this water Mr Hillyard calls his satine white, the second his lynnyn white, the last shines not at all but is reserved for Carnations and Complexions for pictures by the Life, the first shines most the second lesse so. I have found this to be very true, and the Colours to worke exceeding neat.

[The

[The following recipes, on pp. 87-95, have been written by another hand.]

Of Liming in Oyle Colours.

First I will shew thee how to make size, then to pryme the Boards or clothes; how to Black your Frames; how to temper the Colours, and how to order and lay them on.

How to make Size.

Take Glew and seeth it very long in fayer water untill the glew be dissolved, and the work is done.

How to make Whiting.

Take size made as above: mixe it with whyting ground, heat it, and soe whyte your Boards being made smoth. After you have whytened, then lett them drye, and whyte them twice or thrice, and lett them dry after every whytning: then scrap them gently untill they be smooth; then draw it over with whyte lead tempered with oyle.

How to whyte or pryme cloth.

Take fynest Canvas you can gett, and smooth it over with a slickstone; then size it over with size and a little Honey, and let it Drye.
Then

Then whyte it over once with whytning and size mixed with a little Honey. For Honey keeps it from Cracking and Pitting. Then you may make your Picture with a Cole or the like, and lastly lay in your Colour. If the cloth have any knots, rubb them of with a fine Pumice stone.

How to Black your Frames.

Take lamp Black and Temper it with Size and therwith black your Frames. You must only putt your Black unground into your Size; stirre it with your brush and soe lay it on.

How to Guild the Edges of your Frames.

Take whyte lead and a little red lead, grind them together with linseed oyle, and lay it over the places which you will guild and lett it dry a day or two; then lay it over againe with the same colour, and two dayes after you may cover it with leafe Gold. First with a sharp knife cutt the Gold in strypes according to your work, then with a feather lay it on and press it down with wooll, and when it is dry burnish it.

What Oyles are to bee Vsed.

Lynseed Oyle is the best for Pictures, but Nutt oyle is the best for Ruffes and all lynin,
for

for lynseed oyle will turn yellow. Diverse Peynters having best of work doe use to temper their colours with one part of Fatt oyle and two parts of common lynseed oyle, and by this meanes they make their colours dry the sooner. Fatt Oyle is but Lynseed Oyle exposed to the Ayer and soe it becometh thicker, yet somtimes you shall see it soe thick that you may cutt it almostlike butter. It maybee made by Boyling the oyle a whyle, but the former is the better.

To make a Flesh Colour.

Take whyte lead, grind it with Oyle lake and vermilion; soe you may make it pale or deep coloured at your Pleasure.

To make Whyte.

Whytning is a whyte to whyte boards withall only, but whyte lead ground with Nutt oyle maketh a perfect Whyte.

To make Blacks.

Lamp Black is a good Black, but the Black earth that the Paynters that paynt Mapps and Coper plates use is far better, but for velvetts Harts Horn Black or Ivory Black are the best.

To

To make Harts horn or Ivory Black.

Take Hartshorn or Ivory and burn it to a Cole and then grynd it with oyle. You must burn it in a Crucible, close stopped that the Ayer cannot come into it, for half an Hower; afterwards grynd and wash it.

To make Charcole Black.

Charcole Black is good to shadow Ruffes or lynin and is thus made. Grynd charcole very small with water, lett it dry, and then grynd it with Oyle.

To make Sea Cole Black.

Sea Cole Black is made as charcole Black is and serveth for diverse uses as the Charcole Black doth.

To make a false Blew.

Blew of Indico is to make a false ground for a Blew and must be ground with Oyle.

Azure and Byce Blew.

Azure and Byce Blew must not be ground, but must bee tempered with your knyfe upon your Pallet.

Red

Red Lead, vermilion, and lake.

Red lead is a good Colour to lay under Gold. Virmillion is a Crimson Colour. Lake is the best blood Colour.

Hayer Colour.

Umber is a Hayer Colour.

Yellow Masticote and Orpiment.

Masticote is a perfect yellow. When you grynd it you must rubb it very lightly else it will loose the colour; soe orpiment.

Green Verdegreese.

Verdegreese is a good Green and it is usually mixt amongst your Blacks to make them drye.

Yellow Oker.

Yellow Oker is a good colour; mixt with Smalt maketh a Green; with umber, a bright Hayer Colour.

Red Lead and Verdegreese.

are Drying colours; being mixed with others that of themselves will not Drye, doe make them to Drye.

How

How to Order your Colours upon your Pallett.

You must first lay your single Colours in order upon your Pallett, Whyte Lead, Lake, Virmillion, Okers, Yellows, Blews, Greens, Blacks, &c., at pleasure, each a part. When you have soe disposed them, make your mixtures under them.

How to Temper and lay your Colours for a Picture to the Life.

First you must begin with the whyte of the Eye, and for it you must temper Charcole Black with whyte lead. Then lay a Carnation or flesh colour over the Face. To make this you must mingle whyte lead with lake and virmillion. Then shadow the face as you see cause and make the nose at pleasure. Draw the compass of the nose with some dark reddish shadow; then shadow the cheeks and lipps with the stroke between the lipps with virmillion and lake. If need require, you may lay it with white lead or some light shadow, but the stroke between the lipps must be all or most of lake. Then make the Circles of the Eyes. For a Grey Eye, mixe charcole black with whyte lead: the brighter you will have it, put the more whyte; the sadder the
more

more black. For the Black Cercle of the eye take Umber, Coale black and a little whyte; mixe them according to discretion. To make the round black in the midst of the Eye, mixe lamp black with verdegreese.

For the Hands you must first lay them flesh Colour as the Face, and shadow the veynes with the same shadows. Make the shadows betwene the Fingers somewhat sadder, and the knuckles somewhat Redder with vermilion and lake. The Nayles goe over with a light stroke of whyte, and shadow them about with a dark Flesh colour somewhat sad. If you would have your flesh colour to looke anything yellow, add a little oker at discretion. For a black or swarthy complexion mixe virmillion, whyte lead, lake, oker and umber. The Browner you will have it add the more Umber into the Shadowes. Make your deepe shadows with Umber and Seacole black.

For the Hayer; if black, take lamp black, and when you would have it lighter, mixe it with umber, whyte lead, and red lead. For Flaxen Hayer take umber and whyte lead. If you will have it a little brown mingle a little seacole Black with it. For Yellow Hayer take masticote, Umber, yellow oker and a little red lead; the redder you will have it, putt the more red lead. For Whyte Hayer take half Ivory
black,

black, half umber; temper them with white lead to what whytnes you please by adding of whyte.

For the teeth take white lead and shadow it with charcoale black.

COLOURS FOR APPARELL.

For lynin.

For ruffes take charcole Black and mixe it with white lead. Make it darker or lighter at your pleasure, but when you make your lace Ruffes or Cuffes or such like, you must putt to it a little Oyle and Smalt. Temper your colours with Nutt Oyle, for lynseed oyle will turn yellow.

For Velvetts.

For Black velvett. Take lamp black and verdegreese for the first ground. When that is drye, take Ivory Blacke and verdegreese; shadow it with a little whyte lead mixed with Lamp Black.

For Green velvett. Take Lamp Black and Whyte Lead and work it like a Russett Velvett and lett it drye. Then draw it over with verdegreese tempered with a little Pinck.

For Sea Green Velvett. Take only verdi-greese, lay it over the aforesaid Russett. If you will have it a Grass Green, putt a little masticote to it. You must shadow these Greenes in russett,

russett, for the lighter or sadder you would have your Green to bee, you must first lay your Russett accordingly.

For Red Velvett. Take vermilion and shadow it with Brown of Spayn. Wher you will have it darkest take sea Coale Black and Brown of Spayn and shadow amongst the fore-said Colours. Let it drye, and then gloss it over with Lake.

For crymson and Carnation velvett, see afterwards; for Ash coloured, for Tawny, for purple, for Hayer Colour.

For Satyns.

For Green Sattin. Take verdegreese and Grynd it by itself. Then mixe some whyte lead therwith and wher you will have it shew brightest add some Pinck to it. If more Popin-gay Green, add more Pinck to your whyte lead. Wher you will shadow it deepest add more verdegreese.

For Yellow Satyn. Take Masticot and grynd it by itself, yellow Oker by itself, and umber by itself. Where you would have it bryghtest, use Masticote alone. Wher you would have a light shadow, lett oker serve; where darkest, take umber. You may mix them at pleasure, but wher you would have the darkest, use umber only.

For Blew Sattyn. Take smalt and whyte lead; mixe them, and wher you would have it saddest, use smalt; where lightest, whyte lead.

For Purple Satyn. Take smalt and mixe it with Red Lead and whyte lead, and a little Lake, and wher you would have brightest, use the more whyte; where darker, the more of the other Colours.

For Orange Tawny Sattyn. Take Red lead and lake; wher you would have it brightest use Red lead, and wher saddest use the more Lake.

For Black Sattyn, for Whyte Sattyn, see afterwards.

For Red Sattyn. Take Brown of Spayn by itself, mixe it with Vermilion, and wher it shall be brightest, mixe whyte lead with your vermilion.

For Hayer Coloured Sattyn. Take Umber, mixe it with whyte lead, and wher you will have it brightest putt more whyte lead, and wher you will have it most shadowed mixe seacole black with the Umber.

For Tafetyes.

You must make your Tafetyes as you make your sattyns, laying the changable taffetyes, taking diverse Colours as you see best, and lay them

them one by another upon your worke and soe shadow them and worke them fynely one amongst another at your Pleasure.

For Cloth.

It is in a manner all one with Sattyn, but you must wet your Cloath too suddaine a shyning Gloss.

For Cloth of Gold. Take Brown Oker and liquid Gold water, and heighten upon the same with small gold strokes.

For leather.

For Buff. Take yellow oker and whyte lead; mixe them, and wher you would have it Dark by degrees mixe it with a little umber, and when you have wrought it all over take a Broad Pencill, and size it over with a little UMBER and Seacole Black.

For Yellow Leather. Take Masticote, yellow Oker, and umber, and shadow it more or less at pleasure.

For Black Leather. For shooes Take lamp black and shadow it with whyte lead more or less.

For

For Mettalls.

For Iron. Take lamp black well tempered with whyte lead. If you will have it dun or rosty take some Sea Cole black and mixe it with whyte.

For Silver. Take charcole black; mixe it with whyte lead, and wher you will have it darkest use more charcoale and work your Silver fastish; then give it a suddaine gloss with whyte lead only wher you see good.

For Gold. Take Lake, Umber, Red Lead and Masticote. These are the Colours for Gold. You must lay the Ground with Red lead and a little Pinck. Wher you will have it darkest, shadow it most with umber, and wher lightest, with masticote. Note that when you grynd your Red lead to make your Gold size you must putt a little verdegrees into it to make it drye the sooner.

For Pearles.

To make Pearles you must temper charcoale Black with whyte lead untill it bee a perfect Russett. Then make your Pearle with it and give it a Speck of whyte lead only to make it shyne. Note that [*four words wanting or illegible in MS.*], in the art of liming, being tempered with oyle of whyte Popy is most excellent to heighten up pearles.

For

For Pretious Stones.

To make Carbuncles and Rubyes. You must first lay other Counterfeit Grounds. Then with Transparent Colours such as are Lake, Verdegreece, and Verditer, give them a shyn-
ing Gloss.

For Fyer.

Where it is Redest, lay red lead and vermillion mixed; wher the Flame is Blew, Smalt and whyte lead; wher yellow, masticote; and worke it over in some places.

Velvetts.

For Crimson or Carnation velvet. Take more or less vermillion, whyte lead to your vermillion at pleasure. For Crimson more, for Carnation less.

For Blew Velvet. Take smalt and white lead; mixe them deeper or lighter at pleasure.

For yellow velvet. Take masticote and yellow Oker, and wher you will have it darkest shadow it with umber.

For tawny velvet. Take Brown of Spaine, white Lead and Lamp Black. Mixe it with a little verdegreece to shadow wher ther is occasion. When it is dry, gloss it over with a little lake and a little red lead.

For

For Woode.

For purple velvett. Take Smalt and lake, of each a proportion. Temper when together with whyte lead; light and shaded according to discretion.

For Ash coloured velvett. Take charcole black and whyte lead; lighten it as you please with whyte lead. You must temper a Colour like unto a dark russett, and this will bee an Ash Colour.

For Hayer Colour. Take umber ground by itself, and wher your gloss shall be brighter, mixe some whyte lead, and wher you make thefolds, lighten it with whyte lead, and Darken it with umber.

Note when you work Velvett you must at the first work it somewhat sad and then give it a suddaine brightnes.

Satyns.

For black sattyn. Take lamp Black and Grind it with oyle and then Temper it with whyte lead and wher you will have it to shyne most mixe a little lake with the whyte lead.

For whyte Sattyn. Take whyte lead and Ivory Black; grind them by themselves; then mixe and temper them lighter or darker according as you would have your shew.

For

For Woode.

For some kinds of Wood you must take umber and whyte lead; for others, charcole black, and whyte; for some also umber, Black, whyte, and a little Green.

If you would have your wood look red, Take a little lake or vermillion amongst your fore-said colours as you shall think best.

How to wash your Pencills.

Take a deep drinking Glass and fill it half full of lynseed oyle; then putt your Pencills that you have used into the same and rubb the brush ends against the sydes of the Glass and the oyle will loosen the Colour from them, which will sinke to the bottome of the Glass. You may use those settled colour to prime your bords or cloths.

How to preserve your oyle colours and keep them from Drying.

Putt each colour by itself in a Pan or Pott and sett them in the warter that they may bee covered over therwith and they will keep moyst a great whyle that you may work with them at pleasure. Otherwise, they will drye and being once drye will never bee tempered againe to work with.

[The

[The following recipe is added, in a third hand, on the last page of the volume.]

To make the Spanish Perfume.

Half an Ounce of Amber
 A Quarter of an Ounce of Muske
 Half a Quarter of Civett.

Burning Perfume.

Take half a wyne Glass of perfumers Gumm and putt that into a Morter. When the Gumm is dissolved upon a very gentle fyer, putt in Oyle of Orenge, and Jessamyn and storax a Dramm. Being dissolved poure in the ingredients and mingle them in the mortar with the Gumm. Then take of couling Powder, such as Glovers use, to your liking. Then worke it with your Hands and forme them in a paper wher they shall lye and sunn them four dayes bearing them upp from the leads two Hours at a time in a day; then lay them under you in your Bed.

Burning Perfume.

Add to the former Ingredients enough of storax and Benjamin to make it a stiff past, which past putt into a perfuming Pott with

a wyde bottome and a narrow neck full of rose, orange, or other sweet warter, keeping the pott still supplied with warter that it may not burn drye.

You must have in a readynes four or five shutting sives. The top of the uppermost must have a Vellum in it. The insyde of the sives must have a few Peggs to keep a Hoop from falling. And those Hoopes must be made with Nett of whyte thred.

Then take fine Tiffinyes and dipp them into Pomatum made of the oyle of Nutts of Ben-Apples and virgins wax. Dipp the Tiffinyes therin and make them in manner of seereclothes. Lay those seereclothes upon the Netts and strew them with flowers of all kinds that you will make the perfumes of and soe repeate the sives and seereclothes to five or six deepe. The Bottome sive must have a littel stove's mouth, under which sive must be placed a Coale or two in a littel Earthen pott. And in the uppermost sive must be a few very small Holes to draw up the vapours. Every fower Howers chang your flowers untill you conceive your seereclothes sufficiently Perfumed and then take them off and squeeze out the Pomatum into a dry Pott and temper the consistance to your owne liking with virgins wax.

APPENDIX

WHERE a misspelling or omission is clearly due to the scribe's ignorance or carelessness, the text of Tann. 326 in this reprint has been emended or restored (see Introduction, p. vi). In all such cases the origin of the revised or corrected form, which has been adopted in the text, is given in the following notes, with the actual reading of Tann. 326. [*T.* = *Tann. 326*; *H.* = *Harl. 6000*; *R. S.* = *Royal Society*; *Ed.* = *Editor*.]

- P. 5, ll. 12, 13. *propiis and Oscuro R. S.*; *propiis and Oseuto T.*
- P. 6, ll. 9-11. *abundare and deficere R. S.*; *abundare and defiscere T.*
- P. 8, ll. 17, 18. *and if you grind it course, it will be R. S. and H.*; *omitted in T.*
- P. 12, l. 28. *to to crakle T.*
- P. 14, l. 10. *disparagement R. S.*; *dispargament T.*
 l. 23. *sap R. S.*; *omitted in T.*
- P. 15, l. 20. *heightned R. S.*; *heighned T.*
- P. 16, l. 24. *yet not to be cast away T. and R. S.*; *yet to be cast away H.*
 l. 25. *for a little repeated in T.*
- P. 17, l. 4. *remaying Ed.*; *remaying T.*
 l. 28. *repetitions Ed.*; *repitions T.*
- P. 19, l. 2. *nor R. S. and H.*; *omitted in T.*
- P. 20, l. 11. *English Ed.*; *Engish T.*
- P. 21, l. 7. *which is best done by not goeing over twice in a place, but with a clean and thin colour etc. R. S.*; *you may with place but a clean etc. T.*

P. 25,

- P. 25, l. 23. you *R. S.*; omitted in *T.*
- P. 26, l. 18. Intenditore *R. S.*; Intendetore *T.*
- P. 27, l. 17. Ingenii *Ed.*; Jougenis *T.*
- P. 28, l. 17. Best *R. S. and H.*; beast *T.*
- P. 30, l. 19. Maniera *Ed.*; maniere *T.*
- P. 32, l. 17. loadstarr *R. S.* *The word before starre (leading?) in T. is blotted and illegible.*
- P. 43, l. 2. per gli cose piccole *R. S.*; pergliscose picole *T.*
 l. 10. gle belle *R. S.*; gli belli *T.*
 l. 19. Tour-du-Pin *R. S.*; Jour du Pur *T.*
- P. 45, l. 11. Virtuoso or Lover of Art added in margin in *T.*; incorporated in text with brackets. *This and other marginal additions are all attributable to Norgate, and are in the same hand as the text. Ed.*
- P. 47, l. 13. which I find . . . princes added in margin in *T.*
- P. 51, l. 21. deceptive *Ed.*; deceptiv *T.*
- P. 52, l. 28. by some called Gilding Vellum written in *T.*
- P. 54, l. 21. dei piu Excellenti *R. S.*; de piu Excellente *T.*
 l. 26. possible *H.*; possibly *T.*
- P. 55, l. 8. onde possian . . . Michel Angelo *R. S.*; onde possian dire che habbia superato en questo g l'antichie moderne e chi sia stato a tempi nostre un nuovo Michel Angelo *T.*
- P. 57, l. 6. and in every *R. S. and H.*; and every *T.*
- P. 59, l. 24. were *Ed.*; where *T.*
- P. 64, l. 11. Impresas *Ed.*; Impresses *R. S.*; Impresos *T.*
- P. 65, l. 2. Illecebra *Ed.*; Mecebra *T.*; Jucebrae *R. S.*
- P. 66, l. 5. a little *R. S.*; and a little *T.*
- P. 67, l. 22. upon a Table *H.*; upon Table *T.*
 l. 24. parte *H.*; omitted in *T.*
- P. 69, l. 10. fairer *Ed.*; faire *T.*
- P. 72, l. 17. successivis *Ed.*; succissivis *T.*
- P. 73, l. 3. though it equall *R. S.*; though is equall *T.*

- P. 74, l. 16. a bastanza . . . ingegno *R. S.*; a bastanza da farre emaraviglaire ogin acutissimo ingegno *T.*
- P. 75, l. 4. Crayon *Ed.*; caryon *T.*
 l. 27. yet soft enough to score mark or draw upon *R. S.*; omitted in *T.*
- P. 77, l. 4. were *Ed.*; where *T.*
 l. 7. *Mariae, Trinitatis R. S.*; *Maria, Trinitates T.*
 l. 17. which makes me beleve they were the work of many hands, is added in the margin, and is repeated in the text after gold worke, where it seems to be out of place and is therefore omitted. *Ed.*
- P. 78, l. 24. Was *Ed.* Omitted in *T.* and *R. S.*
- P. 79, l. 15. Credono . . . balia, corrected from *ed. of Vasari, 1647*; Credovo alcuni che il patre del Designo, fusso il caso, e la sperienza come battia *T.*
- P. 80, l. 22. Copying *Ed.*; Copeeing *T.*
- P. 81, l. 17. were *Ed.*; where *T.*
- P. 83, l. 12. gotten *Ed.*; gotting *T.*
- P. 84, l. 20. animam in *Ed.*; animamin *T.*
- P. 85, l. 9. *Æneidos R. S.*; *Aneadas T.*
 l. 18. This Statue . . . saw it written in margin in *T.*
- P. 86, l. 3. Cenci interrati *R. S.*; canei interrati *T.*
- P. 87, l. 15. orator *Ed.*; oratour *T.*
- P. 88, l. 28. Bestie chi Parlono *Ed.*; *Bestiae qui Parlono R. S.*; *Bestiae chi Parsono T.*
- P. 89, l. 6. tacenti in *R. S.*; tacentin *T.*
- P. 92, l. 4. make *Ed.*; omitted in *T.*
- P. 93, l. 22. use *Ed.*; omitted in *T.*
- P. 98, l. 17. and *Ed.*; omitted in *T.*

PRINTED IN ENGLAND
AT THE OXFORD UNIVERSITY PRESS

